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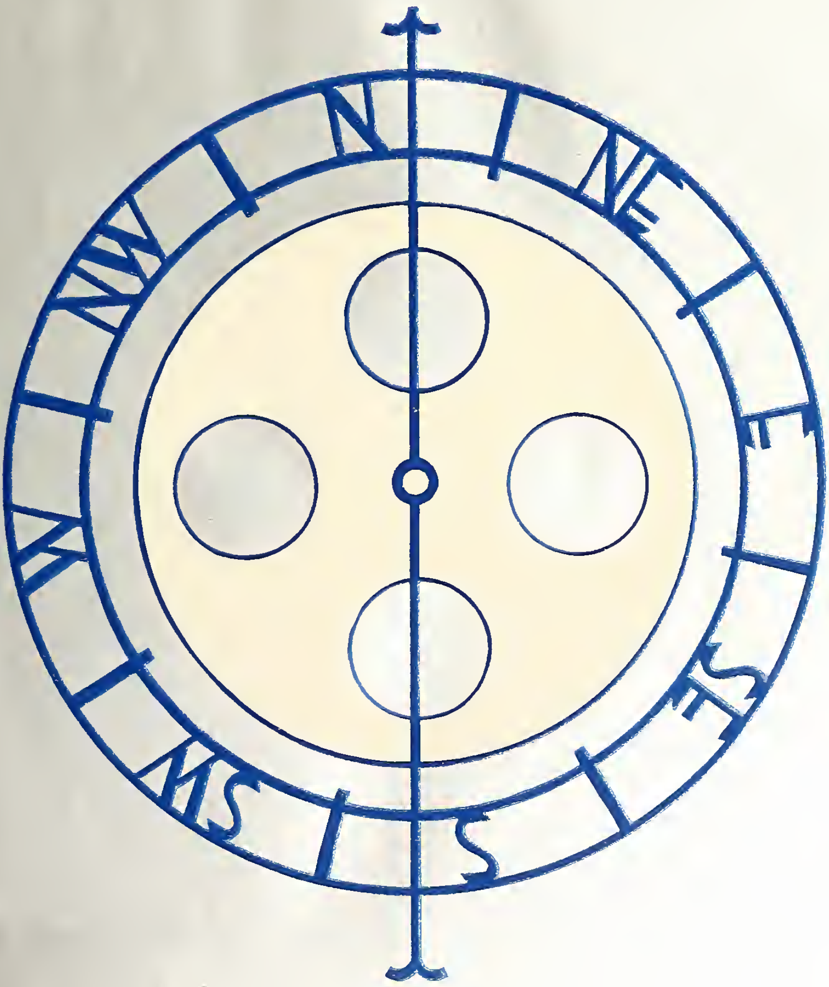
MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.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JANUARY, 1935

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THERE GOES THE CHAMP! LOOKS LIKE A RECORD JUMP!

Make it in Sound! **RCA 16mm. SOUND CAMERA**

The first amateur 16mm. Camera to make your movies talk!

RCA opens the *Sound Era* in amateur movie making! The first 16mm. amateur camera to record sound is a brilliant achievement with all the excellence of the famous professional movie and sound equipment made by RCA.

In the picture you see the news reel operation of the RCA 16mm. Sound Camera. It's simple as ABC—A. You look through the finder—B. You press the starter button—C. You talk into the mouthpiece.

But, of course, you'll want to use the Sound Camera to get indoor or outdoor scenes of your family and friends, *and their voices*—or for amateur theatricals. For this, you merely connect the microphone to the camera and battery system by means of an extension cord, place it near the talkers in the picture, and turn on the amplifier. You can't get anything wrong. Volume is perfectly controlled in microphone recording—all you have to do is watch the super-sensitive index, and listen through your headphones. For the biggest thrill since you took your first movie—see this wonderful sound camera demonstrated by your dealer! Or you may write for full information to the 16mm. Division, RCA Victor Co., Inc., Camden, N. J.

For Perfect Reproduction of your new Sound Movies—

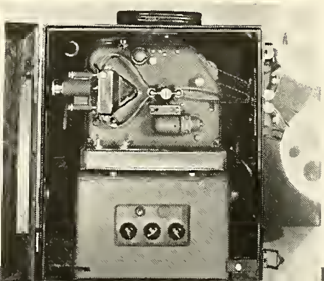
The RCA 16mm. SOUND PROJECTOR!

It embodies the famous RCA high fidelity principles now enjoyed in so many of the country's finest theatres—compactly adapted and simplified for home use!

It reproduces silent as well as sound movies!

Besides your own movies, a great library of sound film is available—a whole world of new entertainment for you!

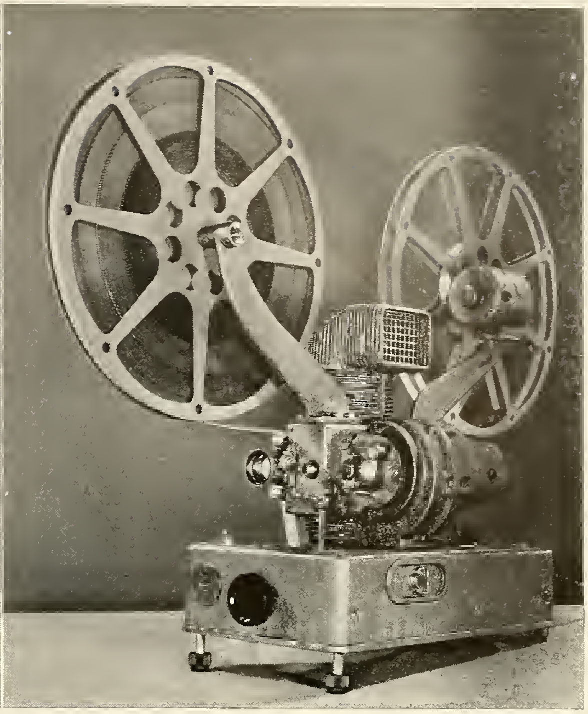
16mm. SOUND PROJECTOR
16mm. SOUND CAMERA
16mm. DIVISION . . . RCA VICTOR COMPANY, INC.
Camden, New Jersey



Here's the New FILMO 16 mm. Projector

that does a 35 mm. job

FILMO Model 130 Auditorium Projector 1000-Watt



SALIENT FEATURES:

1000-watt lamp—the most powerful light source ever used in a 16 mm. projector. Variable voltage resistance unit and voltmeter give precise control of lamp voltage and reduced illumination when desired.

New optical system—results in an illumination increase considerably greater than that attributable to the increase in lamp wattage.

Fast Cooke 2-inch F 1.65 lens, instantly interchangeable with others, from 0.64-inch to 4-inch, to obtain any desired picture size at any projection distance.

1600-foot film capacity—a one-hour show without a stop.

Low center of gravity—no accidental upsetting.

Film take-up by a separate motor which also provides power for rapid, automatic film rewinding.

Adequate cooling, by two fans and finned lamphouse, to keep the lamp at the proper temperature for economical use.

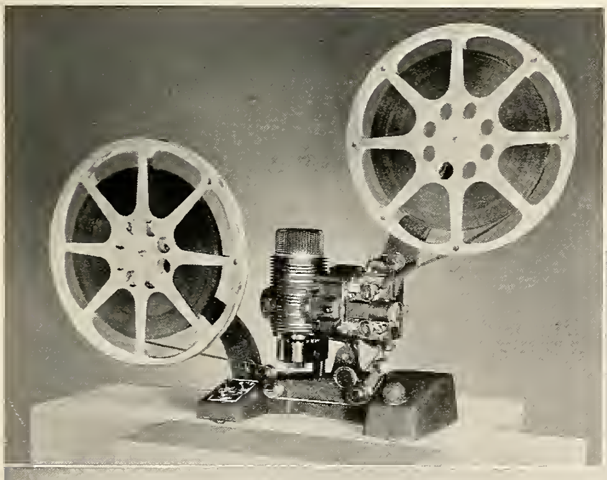
Film conditioning, by travel through a channel where the film is cooled and humidified.

Two-way tilt, for high and low projector placements, simply by turning a knob.

Other features. Manual framer, pilot light, errorproof interlocking controls, dark silver grey crinkle-baked enamel finish with black and nickel fittings.

Basic Filmo film movement mechanism and traditional Filmo perfection of design and construction.

Price, $385. Case, $27.50.



Filmo 129 Projector—750-Watt

Two New 750-Watt Filmos with 1600-foot capacity

The new Filmos 129-A and 129-B have streamlined bases, low center of gravity, and 1600-foot film capacity. They are supplied with 750-watt lamps, but take lower-powered lamps when less light is needed. Their standard 2-inch lenses are instantly interchangeable with others, from 0.64-inch to 4-inch, to meet varying requirements of picture size and length of throw. Filmo 129-A, with 750-watt line voltage lamp and carrying case, $185. Filmo 129-B, with variable resistance, voltmeter, and case, $210. Bell & Howell Co., 1843 Larchmont Ave., Chicago, Ill. New York, Hollywood, London (B & H Co., Ltd.) *Established 1907.*

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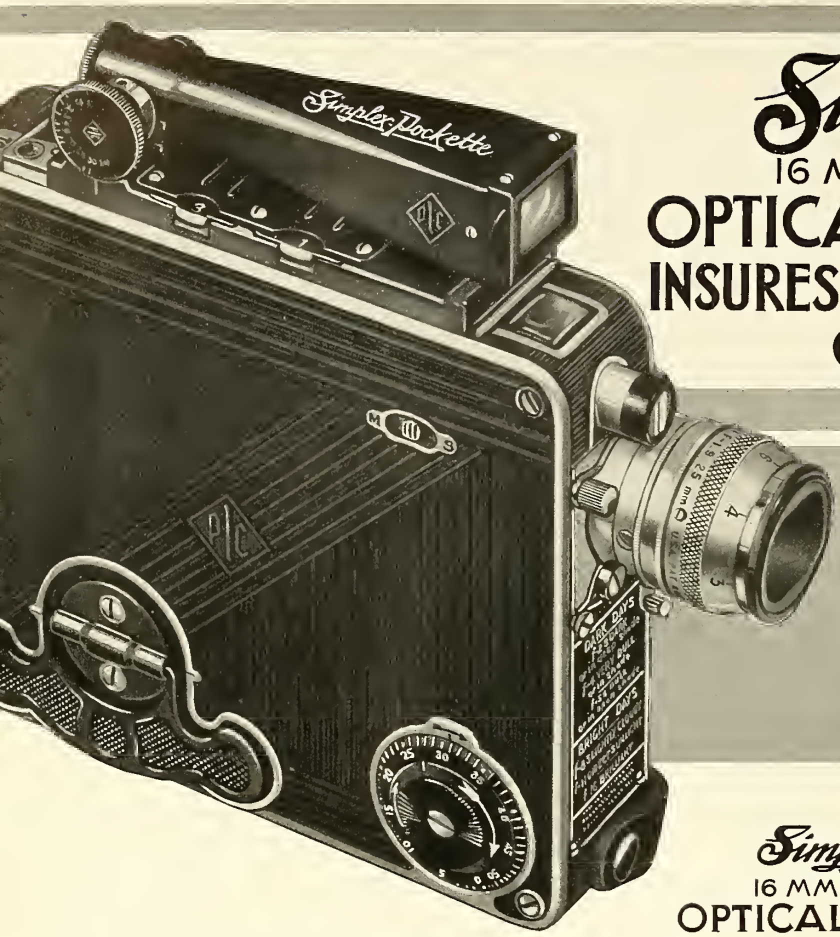

Simplex Pockette
TRADE MARK REGISTERED
16 MM. MOVIE CAMERA
OPTICAL VIEW FINDER
INSURES PERFECT CENTERING
ON THE FILM

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16 MM. MOVIE CAMERA
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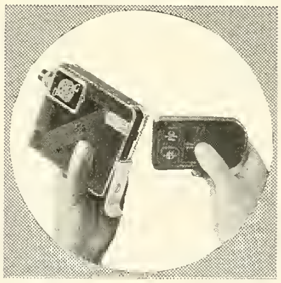
Simplex Pockette Optical View Finder instantly appeals to every owner of Simplex Pockette Camera. A highgrade optical instrument. Extremely easy to use. The mechanism is not the least complicated and operation is so simple it can be used with complete satisfaction by the least experienced cinematographer. Simply turn the knurled disc so that the index marking on the face of the disc conforms to the distance from the object. This object will then be centered, both vertically and horizontally, and the image will be properly registered on the exposed film. SIMPLEX POCKETTE parallax OPTICAL VIEW FINDER can be used with either eye and the image is viewed right side up.



Simplex Pockette
16 MM. MOVIE CAMERA
REQUIRES NO THREADING
Open door, insert magazine, close door—and begin filming

INTERNATIONAL PROJECTOR CORPORATION
88-96-GOLD ST. NEW YORK, U. S. A.

MOVIE MAKERS

Keystone

The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume X January, 1935 Number 1

Cover design . . . . *Conrad Marcraleigh*

Featured releases 6

Free films 6

Closeups 8

Buy with a purpose, *editorial* 11

An educator views the amateur . . . . *Dr. Cline M. Koon* 13

Enlivening winter films . . . . *Paul D. Hugon* 14

Looking over old ones . . . . *Ormal I. Sprungman, ACL* 15

Scripts for talkies . . . . *Epes W. Sargent, ACL* 16

Producing the plot . . . . *Kenneth F. Space, ACL* 17

The clinic . . . . *Frederick G. Beach, ACL* 18

Printing with masks . . . . *Cyril Presgrave, ACL* 19

Easy cine tricks . . . . *Irving Browning* 20

Artistry with light . . . . *Herbert C. McKay* 21

Common sense about teaching films . . . . . . *Marion Evans* 22

The first fifty feet . . . . *Nestor Barrett* 23

Amateur clubs . . . . *James W. Moore, ACL* 24

News of the industry . . . . *Russell C. Holslag, ACL* 25

Annual directory of Movie Makers display advertisers 43

Around the world with Movie Makers 46, 48, 49

Practical films 47

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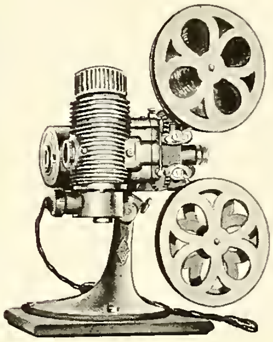

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Featured releases

■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ Bell & Howell Co., Chicago, Ill., has added the following 16mm. sound on film subjects to the Filmosound Library: *Clowning* and *Dutch Treat,* each one reel, Terry-toon cartoons; *Vendetta,* two reel operalog; *Killers of the Chaparral,* two reel animal feature; *Monkey Business in Africa,* two reel Mack Sennett comedy featuring Andy Clyde.

■ Boulder Dam Service Bureau, Boulder City, Nev., offers *Boulder Dam,* a 16mm. film of the construction of this major engineering project. Filmed by government cameramen, it depicts successive steps in building and explains the purpose, history and construction of the dam. A free folder giving details will be sent on request.

■ Ollie V. Crennan, New Rochelle, N. Y., offers 16mm. sound on film subjects for rent and has a list available.

■ Dubes' Camera Service, Lakewood, N. J., is a representative for Home Film Libraries and will take rental orders for their films.

■ Eastin Feature Films, Galesburg, Ill., has the two 100 ft. film subjects, *Let's Ride the Zephyr* and *Iron Horses and Steel Trails,* for sale. The former depicts the new streamline train, while the latter concerns itself with steam engines.

■ Walter O. Gutlohn, Inc., New York City, has a large variety of 16mm. sound on film subjects including features, comedies, cartoons and travelogs. ERPI instructional subjects are in stock for rent or for sale.

■ Harry's Camera Shop, New York City, offers fifty foot subjects on 8mm., containing such stars as Billy West, Charley Chaplin and Tom Mix. Sound on film subjects also are available.

■ Guy D. Haselton, Hollywood, Calif., offers the 200 ft. scenics, *Death Valley, Falling Waters of Yosemite, Let's See Yosemite, Sequoia National Park* and *Mt. Whitney, Apex of the U. S. A.*

■ Hemenway Film Co., Boston, Mass., has *The Passion Play* for rent or for sale. Telling the story of the life of Christ, it runs five reels of 16mm.

■ Kodascope Libraries, Inc., New York City, offers January releases as follows: *Love at First Flight,* featuring Daphne Pollard, is concerned with the adventures of two aviators who become heroes at a girls' school after a brilliant rescue; *Campus Vamp,* with Daphne Pollard, Carole Lombard and Sally Eilers, tells the story of a triangle complication in college; *Matchmaking Mama,* with the same stars, is a comedy of two girls after the same man, with the matchmaker losing out.

■ Ernest M. Reynolds, Cleveland, Ohio, offers for sale the Superscenics, *St. Augustine, Fla., and Bok Tower* and *Through the 1000 Islands,* 100 ft., 16mm. The 400 ft. comedy, *Fire Chief's Fracas,* also is available.

■ The following companies also have films for rent or for sale: Eastman Kodak Co., Rochester, N. Y.; Empire Safety Film Co., Inc., Home Film Libraries, Inc., Major Film Laboratories, Mogull Bros. and Newman's Camera Shop, all of New York City.

Free films

■ *To borrow the films listed in this department, simply send in your name and address to Amateur Cinema League, Inc., 105 West 40th Street, New York City, specifying the* TITLES *of the films desired. When films are limited to groups, the type and approximate size of the audience must be given. Films are loaned free except for postage. All transactions regarding booking dates and shipping arrangements are effected between distributor and applicant after the League has forwarded name and address of applicant to distributor. Please do not request a list of films from which to make a selection, as no list is available. Any one in the United States may apply for films reviewed, as this service is not limited to League members.*

■ *Aces of the Soil,* three reels, 16mm. or 35mm., reviewed through the courtesy of Ray-Bell Films, Inc., shows how two everyday vegetables—corn and peas—are canned by modern methods in a factory in Minnesota. Distribution of this film is limited to groups.

■ *The Land of Cotton,* one reel, 16mm. and 35mm., reviewed through the courtesy of General Electric Company, tells the story of cotton, from the time the seed is planted to weaving the fabric.

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The new Da-Lite Projection Stand puts an end to all trouble in the presentation of movies in the home, school, church, club or industry. No confusion nor delay in preparation for showing. Easy to set up; readily adjustable to desired height and position. Permits the picture to be projected over the heads of the audience—in the professional manner. With a Da-Lite Projector Stand and a Challenger Screen, you need never make an apology for your own movie show. *See your supply dealer or write us for details.*

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Closeups—What amateurs are doing

Just about as lovely a picturing of the pastoral, historic and marine beauties of New Brunswick and Nova Scotia as we have ever seen is to be found in the five reels by Edward Bollinger, ACL, of Buffalo, N. Y., recently reviewed at League headquarters. Called *Ultima Thule*, his films bring to the screen the sensitive appreciation of an artist in their unfailing charm of composition and treatment. Mr. Bollinger's presentation of Peggy's Cove, a simple fishing village rising from the fog of dawn to the work of the day and sinking again into the gray of dusk, seemed as perfect a genre study as film of any width will ever record.

The film, *Why Junior High School*, which won an Honorable Mention in the 1934 Ten Best selections for Irving Pollack, ACL, of Brooklyn, N. Y., was the first picture he ever made. When Mr. Pollack walked into the League office to take out his membership, he didn't even own a camera! Before he was through the production, Mrs. Pollack threatened divorce as a "cine widow", but we'll hazard a guess that she's forgotten this now.

Herbert Johnson, ACL, and Edmund Zacher, II, ACL, the successful collaborators of *The World's People*, a 1934 Ten Best winner, are having the musical and narrative accompaniment recorded directly on the film. As far as we know, this is the first strictly amateur 16mm. film of its kind to be so treated. The original takes were all shot at twenty four frames a second, with the treatment in mind.

The life and customs in the camp of a native sultan of North Cameroon, French Equatorial Africa, unchanged since the Middle Ages, have been recorded on 16mm. film in a recent picture completed by Jean Lebaudy, ACL, and Mrs. Lebaudy, of Paris, France. The film is presented with an accompaniment of selected music on discs.

Part of projection room of Hungarian Amateur Film Club.

The sound booth pictured in the Amateur Clubs department of November Movie Makers was attributed in error to a club of amateurs in Vienna, Austria. Actually, it represents but a part of the unusually complete projection equipment used by the Hungarian Amateur Film Club, ACL, in Budapest, Hungary. We are glad to correct this mistake and to submit herewith another view of the Hungarian club's facilities.

James A. Farley, Postmaster General, who is a movie maker, films launching the "Aylwin."

Charles J. Carbonaro, ACL

The sound on disc unit used by Hamilton H. Jones, ACL

After two years of correspondence, their strong mutual interest in nature and particularly the nature of northern Maine and the Gaspé Peninsula, Quebec, brought together G. A. Noyes, ACL, of Houlton, Maine, and Duncan MacD. Little, ACL, of New York City, for an exchange screening of their films. Traveling 300 miles out of his way as he returned from a vacation in Gaspesia, Mr. Little passed a weekend with Mr. Noyes, looking at his pictured beavers and birds and showing his own records of the Canadian cape.

Paul Green, professor of philosophy at the University of North Carolina, playwright of *The House of Connelly* and *In Abraham's Bosom* (Pulitzer Prize winner in 1927) and scenarist of many professional films, urged undergraduates in a recent talk at the University to take up amateur motion picture production. "Why don't people," queried Professor Green, "instead of criticizing the movies so much, go out and make some for themselves?"

1910 1935

It is one thing to simply grow old and quite another to acquire age without shedding the spirit of youth. The company bearing my name has thrived for a quarter century without growing old in spirit or enterprise. In ambition optimism and tenacity it is as young as at the beginning of our twenty-five years of incessant operation. To the company's gallant men and women who reflect this indomitable spirit, I express my appreciation and respect. To the trade, I voice our sincere gratitude for contributing to our success and growth. For the future I pledge a continuance of our progressive policies.

A F Victor
PRES.

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VICTOR

Twenty-Five Years of Achievement

Victor pioneered the non-theatrical motion picture equipment industry . . . . specializing from the very beginning in creating finer equipment for the non-professional user. ¶ To Victor's policy of progressive pioneering can be attributed a majority of the industry's most important innovations, improvements, and refinements. Over two hundred patented camera and projector features are original Victor creations. Victor induced Lamp Companies to experiment and perfect the concentrated-filament projection lamp . . . subsequent developments of which lead to the powerful lamps now available for 16 mm. projection. Victor conceived the optical reduction printer, by means of which it is possible to reduce 35 mm. pictures to any desired smaller size, such as 16 mm. ¶ In 1910, exactly a quarter of a century ago, Victor patented the first portable suitcase projector. Victor is officially credited with having been the first to manufacture cameras and projectors employing the now universally-adopted non-theatrical standard 16 mm. film. ¶ Victor's numerous innovations and ingenious simplifications in projection and sound optics and mechanisms have skyrocketed 16 mm. Performance Standards to amazing heights. Current models of Victor equiment admirably reflect the successful results of a quarter century of pioneering by a practical genius who believes that a business can live and thrive only by continuing to *create* along constructive lines.

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Victor products are known and used in practically every civilized country in the world. No other name in any industry has won greater universal respect for quality of product or calibre of service to users. In addition to thousands of schools, universities, churches, individuals, etc., Victor has been privileged to serve such internationally known quantity users as: Aetna Life Insurance Co., Goodyear Tire & Rubber Co., Goodyear Tire & Rubber Co. of Canada, B. F. Goodrich Co., Winnipeg Hydro Electric Co., Pennzoil Co., Shell Petroleum Corp., Standard Oil of Ohio, Trees Oil Co., Johns-Manville Corp., American Airlines, Inc., Rex Cole, Inc., General Electric Co., Western Electric Co., Rockefeller Institute, Metropolitan Life Insurance Co., Gas Appliance Society, Sears-Roebuck Co., Walgreen Drug Co., U. S. Industrial Alcohol Co., Chrysler Motor Corporation, Leonard Wood Memorial, Rock Island Lines, General Motors Corporation, Modern Woodmen of America, National Safety Council, National Tuberculosis Assn., Hamburg-American-North German Lloyd, John Deere Plow Co., Pan-American Airways, Byllesby Management Corporation (and numerous public utilities), Orthopedic Shoes, Inc., Bell Telephone Co. of Canada, and many other prominent American and foreign businesses, institutions and industries, too numerous to mention. Victor users know that Victor Service is incomparable!

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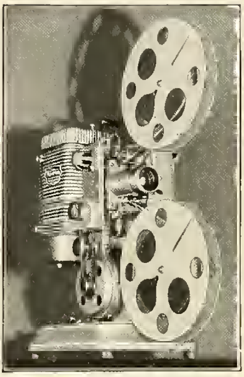


MODEL H—750 WATTS

The finest 16mm. Projector you can buy—regardless of price. Has all the regular Ampro features—and more.

Price including case and *all* accessories **$195.00**

Of course *Ampro* Projectors give illumination of theatre brilliance—actually more illumination than is needed under ordinary conditions. The new 750 watt Model H, for instance, *throws a brilliant picture 9 feet by 12 feet at distances up to 150 feet from the projector.* But it takes more than this to have a user consider a projector satisfactory. Good design, convenient centralized controls, ease of operation plus rugged sturdy construction and accurate workmanship are features of vital importance. Ampro Projectors possess these features. That is why they are giving thoroughly satisfactory service to many thousands of users. That is why an Ampro customer can write:

"I have just purchased an Ampro Precision Projector Model H. I have tried out all makes of projectors in the past before deciding to buy the Ampro. I wish to sincerely say that never have I found such fine features in any projector as in the Ampro. The machine is dependable, versatile and thoroughly perfect in every detail. The Ampro is absolutely the greatest 16 mm. projector made." (Name on request.)

AMPRO 500 WATT MODEL GS

Despite the demand for higher wattage there are many who consider the 500 watt Model GS Ampro entirely adequate for school and home use. Hundreds of schools, universities, colleges, and institutions are using this model with complete satisfaction. Its features include:

ILLUMINATION—500 Watt Biplane Filament lamp together with efficient spherical optical system. Interchangeable with 200, 300, or 400 Watt lamps without adjustment.

PROJECTION LENS—Highest quality projection lens of speed *f*/1.85 gives clear detail without fading.

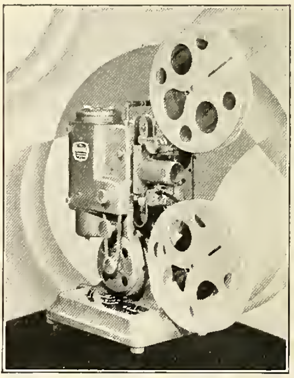
COOLING—Forced ventilation through lamp house by means of specially designed venturi cooling chamber keeps projector cool under all conditions.

REWIND—Automatic, of course. A full 16 minute picture rewound in forty seconds. AMPRO pioneered in this improvement.

REVERSE AND STILL PICTURES—Unusual and humorous effects can be produced by instant reversing, merely throw the reverse switch. Film can be stopped on any frame for still effects, Safety Shutter prevents film blistering.

MOVEMENT—Patented 10.5 to 1 heavy duty movement. Double claw pull down insuring flickerless pictures.

FINISH—Distinguished lines in dignified dark brown heat resisting finish. All metal parts nickel plated. A truly beautiful instrument.



MODEL GS—500 WATTS

Equipped with 500 watt biplane filament lamp, standard *f*/1.85 projection lens. Centralized controls and automatic rewind to make operating easy. Nickel plated parts. Price including deluxe carrying case and accessories **$150.00**

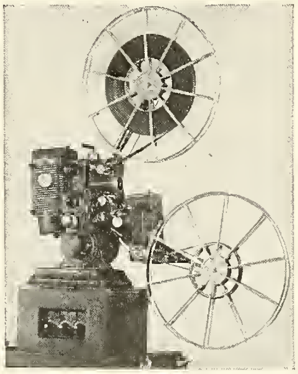
●

MODEL GD

The same as the Model GS except that it is equipped with fast, large-barrelled *f*/1.65 projection lens and super aspheric condensers giving approximately 30% more illumination than Model GS. Also has automatic pilot light and chrome plated parts.

Price including deluxe carrying case and accessories **$175.00**

WHAT ONE MAN THINKS OF THE *New* AMPRO 16mm Sound-on-Film



To be fully appreciated—this latest product of Ampro engineers must be seen and heard. No description can do it justice. One delighted Ampro dealer writes:

"Without doubt, you have hit the nail clean on the head with the greatest 16mm. unit that has ever been produced in the S-O-F field. I have heard all makes on the market including two English products, but I have never heard sound like Ampro, nor have I ever seen a more unique unit. All I can say is that all connected with the designing are to be very highly commended for the labour and effort that has been placed in the machine. I congratulate you all."

Price complete **$650.00**

Write for detailed specifications

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192 Sunnyside Ave., Toronto, Canada

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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Buy with a purpose

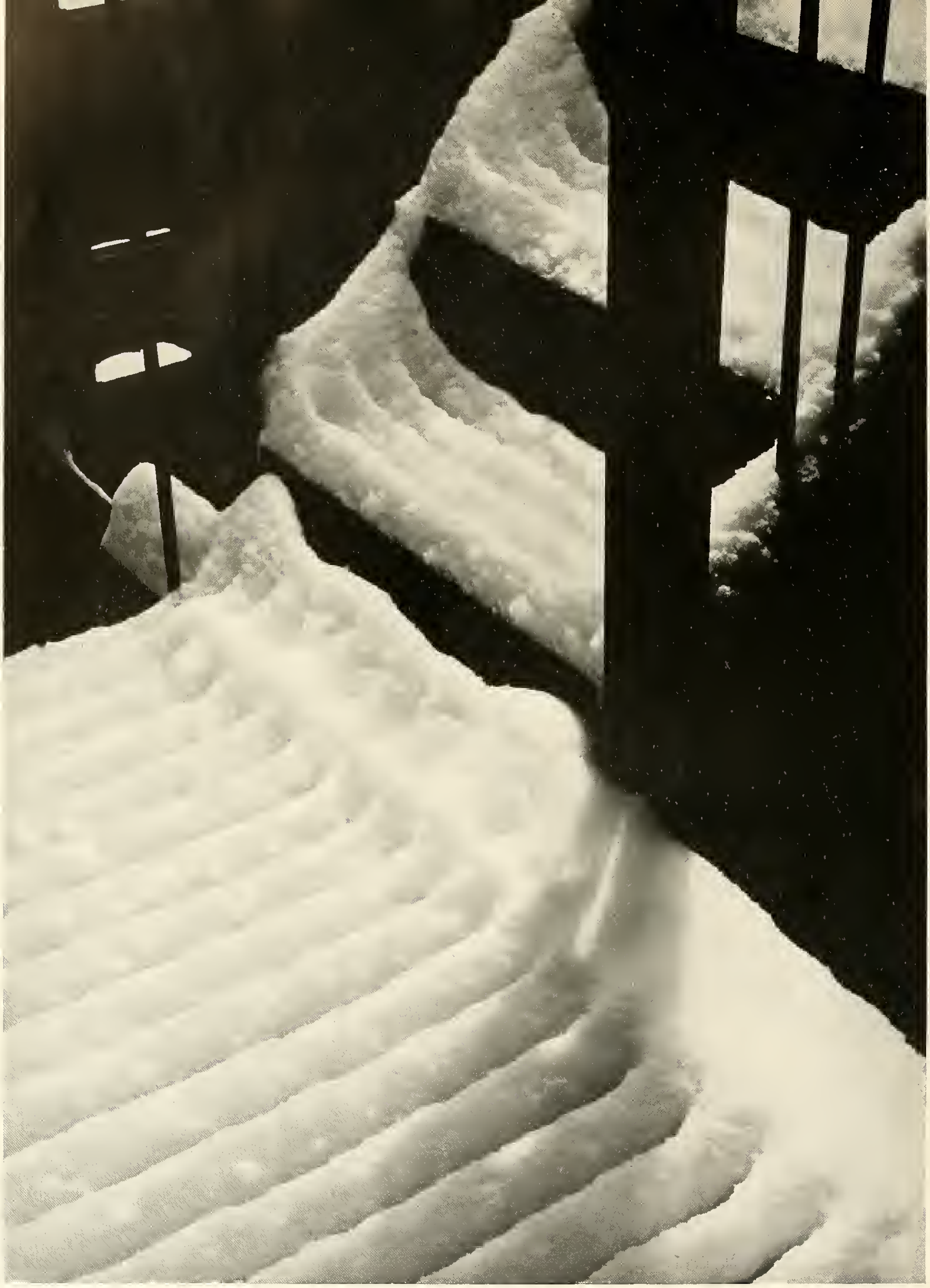
IN the early nineteen hundreds, when automobiles were "gasoline buggies", a prospective car owner might very well have no other desire than to own the best his money could buy, without considering the purpose for which he intended to use it. An automobile was an automobile, to be employed as a substitute for the family phaeton, brougham or what not. Today, a dealer in motor cars would be puzzled to fill an order which specified nothing beyond the best automobile for so many dollars. He would at once ask if the buyer wanted an open "sports model", a "town car", a "station wagon", a truck, tractor, "runabout", and would make his recommendations accordingly.

Buyers of amateur movie equipment have not yet fully realized that cameras, projectors and accessories for their hobby are almost as widely differentiated, with reference to their intended employment, as are motor cars. The earlier conditions in which cameras were distinguished by the presence or absence of mechanical refinements and additions and projectors by the screen illumination they provided and by their added conveniences have passed. Now a prospective purchaser need ask nobody which is "the best camera", unless he is willing to admit an almost total unfamiliarity with personal movie making. Now an honest adviser cannot brand any camera as the best and make no qualifying conditions in his advice.

Today's purchaser of amateur movie goods must be a buyer with a purpose and he should seek the counsel of his dealer as to how he can best serve that purpose. If he is an educator who intends to use personal movie equipment professionally, he will be counselled to determine the kind of films he wants to make and the size of the audiences for which he will project them. If he is the secretary of a country club or the manager of a resort hotel, his projection outfit, for example, will depend upon the room in which the showings will be presented, its size and its adaptability for sound or silent projection. If he is the father of a growing family and wishes to keep film records of the children for intimate presentation, he will not be offered taking and showing equipment suitable for making scientific films for use at group meetings. If he intends to take pictures on his travels, he will not make his choice of cameras until he determines the amount of time he can devote to movies while he is away from home. Selective and purposeful buying is essential, in the face of the wealth of excellent offerings from manufacturers.

The Amateur Cinema League is frequently asked to advise as to what is the best this or the best that, apparently with the sincere belief, on the part of the questioner, that the answer can be so beautifully simple. To newcomers in the field of personal cinematography, it is somewhat surprising to be told that first there must be a decision as to the kind of filming and projecting the seeker for information has in mind. The whole avocation is relatively so new that it seems incredible for it to have been so departmentalized. Probably no other new human enterprise has been provided with fine equipment so rapidly.

Therefore, it is in the interest of a full enjoyment and satisfaction to be gained from using amateur movies that these words have been written, in the sincere hope that buyers will realize that so much is at their disposal as to require a definite and intelligent choice as the first step toward the rich dividends of owning and using the tools of personal movies.



Muller-Bradley

Many of the shots that suggest themselves in winter are static in nature. Although a motion picture should present movement, in a winter film an occasional sequence of the frozen patterns of snow is a fitting and restful symbol of the season.

MOVIE
MAKERS

An educator views the amateur

DR. CLINE M. KOON
United States Office of Education

FOR many years, forward looking educators have recognized that many factors influence the thinking and lives of American youth. It was not until the present emergency, however, that educational systems and civic agencies began to recognize generally the importance of bringing together all the possible factors that might aid in the enrichment of life. This move implies not only a closer union of home and school but also a consideration of activities during leisure time. The ever increasing importance of leisure has been so aptly put by Charles E. Hendry in *Youth inspects the new world at a Century of Progress Exposition* (Roy Sorenson, Chicago) that his statement is being reproduced here:

"Nowhere has science and invention produced such profound change as in the realm of recreation. They have really shifted the very center of gravity of our culture from one of labor to one of leisure. We stand on the threshold of a thirty hour week and an extension of leisure unparalleled in history. In a very real sense this new leisure is a new national frontier."

For more than a generation, educators and social workers have discussed the educational value of wholesome recreation. Playgrounds, recreational centers and summer camps have been established to provide recreation and creative activities for the beneficial use of leisure. They are doing a good job, but their facilities should be increased. The automobile, the radio and the motion picture have become increasingly popular as factors in the recreational life of the nation. However, none of these agencies, nor all of them put together, can fill the increased demands that the present and future state of society will put upon them. Obviously, it will be necessary to open up many new opportunities for leisure time activities. The importance of these new activities is realized when one contemplates the vast number of adults who are unemployed or underemployed because of the present emergency. This army is augmented by 200,000 youths, resulting from recent regulations abolishing child labor. For the first time in history, they have an excess of leisure time and are seeking ways of using it for happy living.

One of the most pressing problems before America today is to provide adequate recreational facilities and to use them wisely for happy, abundant living. Individual initiative must be recognized and ample provision made for creative pursuits, which manifest themselves in specialized study, exploration and hobbies. In addition to their recreational value, they frequently lead to vocational readjustments.

Among the creative hobbies, the work of amateur movie makers is only beginning to be generally recognized in educational circles. Amateur cinematography has vast potentialities in the wise and efficient use of leisure for the enrichment of life. In addition to the educational worth of this form of self expression, much information is diffused through home and club exhibitions of the films that are made. Also, it is a twin hobby that goes with almost every other hobby, from stamp collecting to hiking. Recent inventions are increasing the variety of possible applications of amateur cinematography and reducing the expense involved as well. In fact, it is practicable already for people of very moderate means to engage in this attractive pastime.

The United States Office of Education gave recognition to the educational value of amateur cinematography in a recent report on motion pictures in education, which has been published by The University of Chicago Press. (Koon, Cline M., and others. Motion pictures in education in the United States. Chicago, The University of Chicago Press, 1934. 106 p.) It contains the following statement:

"In addition to the educational influence of theatrical motion pictures and the direct instructional value of non theatrical films, a third approach should be made to the place of motion pictures in education, the educational value of amateur cinematography. There are many local clubs of amateur motion picture makers in various cities and metropolitan areas; thousands of amateur photographers take, develop and display motion pictures as a recreational activity or hobby. There is an international organization of home motion picture makers, with headquarters in New York City. This organization, called the Amateur Cinema League, Inc., is not affiliated with the various national or local amateur clubs but has individual members all over the world. As explained in the inclosed literature, the Amateur Cinema League publishes the Movie Makers and various bulletins, offers a technical consulting service and maintains a film exchange for its members. The educational value of amateur cinematography as a means of individual self expression is generally recognized. It also has many useful applications. During the decade in which personal motion picture making has developed, there has been noted a definite and important increase in the practical and non recreational employment of this medium for such purposes as surgical film recording, scientific filming and the preparation of films for industrial process instruction. Personally made films are also used by business men as sales aids."

The International Congress of Educational and Instructional Cinematography which was held in

[Continued on page 28]

Personal movies as companion hobby in human recreation

Virna Haffer

Action shots are working elements of zero pictures

How one can insure entertainment in winter cine reels

Enlivening winter films

PAUL D. HUGON

IN MAKING movies of winter sports, the motive should be, on the whole, either producing impersonal entertainment, as in a professional short subject, or making a clearly personal record. One may seek to beat the scenic producers at their game, by better photography and a more leisurely selection of good shots, featuring truly interesting cinematic action; or, on the other hand, one may try merely for an excellent record of events in which friends and family will be the performers, even though this does not exclude taking advantage of whatever professional scenes happen to be handy.

Usually the amateur will have no great difficulty in bettering the results of newsreel men, since he is under no obligation to rush back within a few hours with standardized thrills such as the public expects. Operating with highly portable equipment, in his own good time, able to choose, able to wait, able to travel all over the mountains in search of the best, the amateur should shame the professional when it comes to producing a complete reel. But does he want to do it? He may find it more satisfactory to attempt only what will be of greatest permanent interest to himself and his own intimate circle—a record of personalities that will mean something in the home circle, but pictured in shots, unique as to beauty and action, which will "put the film over" generally.

To get away from the obvious in the personal winter sports film, the treatment of the introduction should be as vivid and attractive as possible. The audience will expect, with bored politeness, a straight fifty feet of skiing, fifty feet of tobogganing and fifty feet of skating. If a newspaper were as systematic as that, it would report a national financial disaster on page thirty two under "Finance and Commerce," a cyclone under "Weather Reports" and a trans ocean flight under "Science and Invention." Popular newspapers, dependent on attention getting displays, are careful to avoid such standardizations. Unless the purpose is purely scientific, chronological order and completeness may become boring and unnecessary. They are far better than confusion but never as good as intelligent imagination. What matters are suspense and contrast, novelty and "snap." The precise choice is a matter of feeling rather than system, of experience rather than following a rule.

Except for a very brief flash title (five or six frames, to be used by the projectionist as a guide when he picks up the reel and frames it), the opening title well may be introduced after several actual shots giving a sample of the subject. For example, one might open with a fade in of feet in snowshoes tramping through deep snow; the feet pass out of the scene, which dissolves into a startling view of a skater coming toward the camera and swerving past just in time to miss hitting it. This may dissolve into another action shot, very brief, of brooms clearing the snow on top of a smooth sheet of ice, to make an easier path for an approaching curling stone. Then, and then only, fade in on a main title, very brief and without credits, rapidly followed by an extremely characteristic closeup of each of the participants. They will be in winter clothes, their breath registering vapor like as it comes from their mouths, all glowing with joy and vitality in the crisp winter air. (In the case of a family film, no further identification will be necessary.)

After this attention getting introduction, an "arrival" or "first day" sequence is permissible. Whether to make it expository, descriptive of the locale or merely atmospheric, using the scene as a background, depends upon the future spectators. If they are expected to be familiar with the location, by all means it should be omitted as such; but if the audience is to consist of people who have never been there, then they should be taken on a brief round of inspection, what the French call the *tour du propriétaire.* This may show a 200 room hotel de luxe or a mere shack, whose sole assets are a fireplace and a huge woodpile, but the "round" will show it for just what it is.

In the course of the sequences that follow, there will be a constant danger of becoming too systematic—many amateur filmers have highly orderly minds. The main line of thought should be broken up by brief sequences, parallel to the major one but in a minor key—what the directors call "little touches." Just after a world famed skier, or relatively expert older brother, has finished his stunts, little Mary Jane, in a corner by herself, puts her doll on home-

[Continued on page 32]

Looking over old ones

ORMAL I. SPRUNGMAN, ACL

CRITICISM irritates tender hides. When directed at our own efforts, it burns like a hot July sun. Yet constructive analysis plays a part in the cinematic progress of every movie maker, for only through recognizing and correcting our own shortcomings may we hope for real improvement.

A local movie critic, questioned on his ability to judge and rate professional films, recently defended himself in this manner: "There are, in my opinion, four things which every superior stage or screen entertainment should possess. Each should have a good story, competent acting, able direction and appropriate production. When an entertainment has all these things, I don't understand how any one can avoid an admission that the play or picture must be praised. What constitutes a good story, good acting, direction and production varies with the type of entertainment. You forgive cinematic errors in a farce or melodrama, where diversion is the principal objective, that you would not overlook in a serious drama or perhaps even a short subject."

Could such criteria be applicable to amateur films and photoplays? We wondered. Back in 1928, my brother and I had undertaken a cine experiment which was a cross between a Laurel and Hardy comedy and a Grantland Rice Sportlight. Called *The Human Race*, it was a 400 foot burlesque of the then popular Pyle Bunion Derby and it was made without benefit of all the cine devices and fast emulsions which the amateur of today enjoys. Yet this initial attempt, accompanied by a good share of beginner's luck, won us hand clasps and plenty of grins. Our movie was publicized in the local press—in manner typical of newspaper treatment of amateur stuff—as containing more thrills than a ten reel serial.

All in all, *The Human Race* was pretty poor. Of course, we did not find that out at first. We were too close to it. We had screened and rescreened it too many times to notice anything but its good points. The many glaring weaknesses in the scenario and shooting passed blissfully unnoticed.

Nearly six years elapsed before we examined our single reeler with more critical eyes. We literally tore it splice from splice to see what it was made of. We studied the various scenes. We contrasted good with bad, applying what experience and knowledge we had gained during the intervening years. We attempted to estimate the degree to which our picture succeeded or failed in becoming good entertainment. Criticizing our own work according to professional standards proved fascinating and educational.

First we went over the story. We subjected it to a type of criticism which any amateur might apply to his own films. Among other things, we asked ourselves:

What was the original purpose of our story? What effect was it supposed to create? Did we create it? If not, why not? How might we remedy this in future productions? Was the story too large in scope? If a serious drama, was it sufficiently dramatic to hold interest? Was it convincing? Unified? Was the story begun too early? Too late? How about the climax? If a comedy, did refined humor turn out to be slapstick? Were humorous sequences trite? Was current slang introduced? If so, did this teach us anything about the antiquity of jokes?

Well, better plots doubtless had been written. Few could have been worse. In burlesquing the Bunion Derby, we drew up a scenario around characters we knew—a group of track men who understood a great deal more about breasting a tape than facing a camera. We relied on movement, familiar settings and humorous incidents to hold interest.

From the group of eight runners, clad only in gymnasium outfits, we had selected one "hero" who, during the course of the derby, was arrested for "jumping" a railroad stop signal and confined to the county jail for thirty days. He finally broke out and, after a series of exciting adventures including a leap from a high bridge, miraculously outdistanced the other contestants and won the race. On this simple yarn we tied a number of amusing situations which occurred while the race was in progress.

Our film lacked heart interest. A couple of good looking girls would have helped a lot. With them, our story could have been greatly improved by increasing complications within certain limits and building up the plot. Suppose we had two of the racers vying for the love of one girl; both lose out in the end when she elopes with the timekeeper or the last

[Continued on page 32]

An inquiry about what we can learn from early errors

Publishers'

Scrutiny of past films also aids in travelog subjects

Scripts for talkies

EPES W. SARGENT, ACL

Suggestions about new kind of film plans using speech

Sound calls forth an exact technique from alert filmers

IN SPITE of the newness of sound recording apparatus for 16mm., many cine fans are trying the "talkers." It is reasonable to assume that there will be a steady increase in the number of amateurs working in the "double S" of sight and sound, and already there is a sufficient interest to indicate the usefulness of an informal discussion of talkie script writing.

In the silent film, the action, with some aid from the subtitles, tells the story in pictured motion. In professional sound films, not infrequently the dialog tells the story and the action illustrates the dialog. In such cases, the action generally is employed merely to indicate the emotional reaction of the characters to the situation. However, the best technique, and the one recommended to the amateur, recognizes that pantomime often will tell the story better than dialog and that, in any case, it will enrich the latter's value through amplification. The ideal talking picture is not one which consists wholly of scenes of people conversing with each other. There must be motion, intelligible, meaningful motion. In fact, the story should be told fundamentally in motion picture terms—not in legitimate stage terms.

The outstanding fact to be remembered is that a talking picture is not successful in proportion to the completeness with which the dialog fills the sound track. That is where Hollywood made an early but temporary error, once the technique of the all talking picture had been solved. The players all jabbered their heads off, and there was no time in which to interpolate any vital action.

Probably most novices will go through another Hollywood stage and overwork the plethora of mystery plays in which vocal shrieks, clanking chains and the clang of iron doors are supposed to contribute to the effect. Get through this phase of emphasizing sound at the expense of good motion pictures as quickly as possible, since you probably will not be able wholly to escape it. Then buckle down to the intelligent use of your medium, regarding the dialog as a supplement to the action rather than the chief reason for the display. Talking pictures talk, yet often a complete silence or action, with faint music or natural sounds for a background, is far more dramatic than an entire dictionary full of words.

In other words, you are not required to have your people talking continuously to gain the best effect. If you have a man killed, the slayer does not have to say, "Take that and that, you dastard!" He does not say anything. The sound may come from the locale—the splash of water over a fall—and then, at the critical moment, complete silence.

The sound script for this action might read remarkably like a silent scenario. It could be presented as follows:

Scene 23. *Medium shot.* Brook near a small fall. (Set microphone to catch the sound of the water.) Brent is fishing. Dawes comes into scene silently. Brent turns and sees Dawes; he reaches for his gun. Dawes strikes. Brent screams once. Dawes flees out of the scene. (Continue the shot five seconds, with only the noise of the water heard.)

That gives a hint as to writing action. There are a dozen styles of script writing followed in the Hollywood studios. Some directors like the action written as in a silent film story, with the dialog appended. The idea of this is that the action carries the story and the dialog merely supplements it. It is a good theory and should be tried carefully. Others write the action and dialog on facing pages, the action on the left. That has its bad points, too. Another plan is to write the dialog and action as in a stage play, with more generous business. Chiefly, this should be essential business (as distinguished from byplay). Scenes should be kept short, and, if you understand breaking up a long sequence, write out each scene instead of indicating one long action and permitting the director to break it down into various camera angles. The following will give a suggestion for treatment and scenario form.

Scene 6. *Medium shot.* Library in the Johnson home. Johnson is sitting beside a center table with a book. (Light effect from the lamp.) A knock is heard. He looks up and removes the pipe from his mouth. He speaks:

Johnson
"Come in!"

Mary enters through the door. She speaks:

Mary
"Just me, Dad. Busy?"

Johnson answers her affectionately:

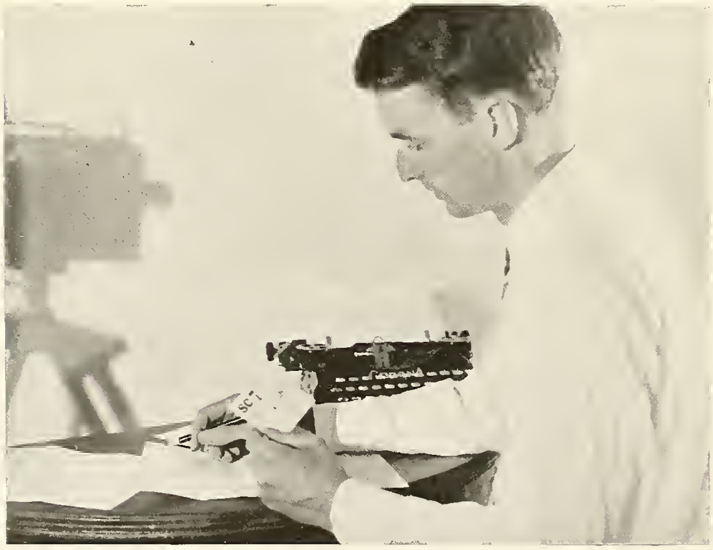
Johnson
"Never too busy for you, my dear. What is it this time, more bills? That trip to France?"

Mary comes toward Johnson and perches on the arm of his chair.

Scene 7. *Medium shot.* (Slightly nearer and a different angle than in Scene 6.) Mary is seated on the arm of Johnson's chair. She speaks cheerfully:

Mary
"Worse than that, Dad." (She

[Continued on page 39]



Charles DuBois Hodges, ACL

Producing the plot

KENNETH F. SPACE, ACL

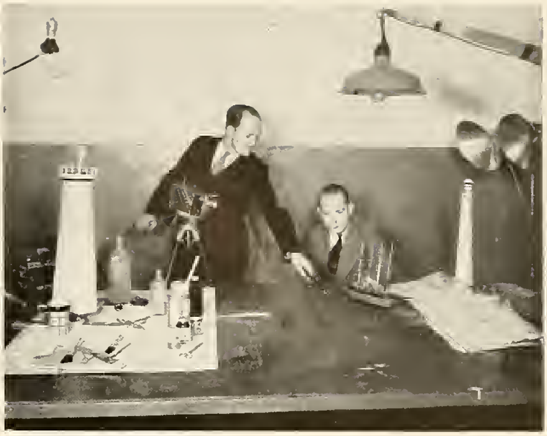
"Ten best" winner finds production complicated work

IT IS one thing to write a satisfactory plot for an amateur photoplay and another to produce it. Our experience in making *Not One Word* was no exception to the general rule that, while one's imagination can conceive of most remarkable effects on the screen, their actual accomplishment may be rather difficult.

The plot of *Not One Word* is a melodrama, some of the ingredients of which are a lonely lighthouse, a storm at sea and a ship in distress. When the keeper of the lighthouse goes out in the storm to catch the signals of the ship in distress, his young wife remains behind to transmit them to the Coast Guard. A jilted suitor, the worse for liquor, finds his way to the lighthouse and, with a hazy idea of capturing the girl and wreaking vengeance, he tries to prevent her from relaying the S O S message. Although this is but the bald outline of the essential plot, it can be seen that the effects involved are rather difficult for an amateur movie maker.

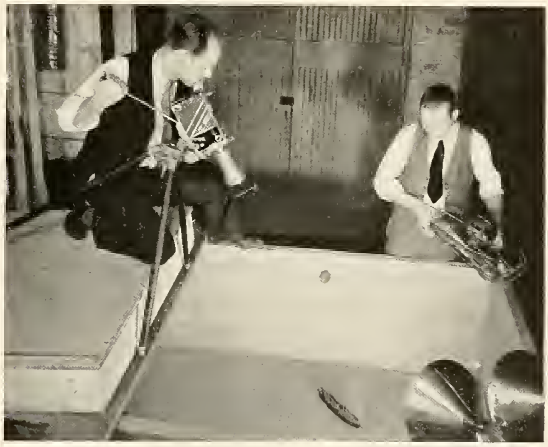
For example, we required two miniature lighthouses, one for closeups and another with a coast line in the background. For the sequences of the ship in distress, we needed a model of a fishing schooner which would stand up under the buffeting of a miniature storm. In addition, we needed the illusions of rockets being fired from the boat. The lighthouse keeper goes out into the storm to catch the signals of the boat, and hence we wanted to show him struggling with the wind and the rain. One of the scenes of the keeper signalling with a flare in the storm would require the model boat in the background. In addition to these more involved problems, we needed some real lighthouse and coastal scenes for background and atmosphere and to give verisimilitude to the miniature shots. Our interior set (the living room in the lighthouse) had to carry the spirit of the simple, old fashioned, sea faring folk in order to build up the atmosphere of the story.

Getting seacoast and actual lighthouse scenes may be convenient for some movie makers, but our city is far from salt water. Fortunately, however, we found that there was a lighthouse at Barnegat, N. J., which perfectly suited our purpose. It was impractical and too expensive to take the entire cast there for a few scenes, so we compromised. Two of us spent a weekend there, filming waves, beach scenes, the lighthouse backed by heavy clouds and several special cloud and wave shots to use for double exposed title backgrounds. In the excitement, we forgot to record just where the latter came on the rolls and consequently we didn't dare risk the double exposure after all. The chap who was to work out the settings sketched the coast line and took measurements of the lighthouse itself. When we were back home again, we considered building a set duplicating the top of the tower, but, since it would be used for a few scenes only and since the job would be rather expensive, we compromised again. By great good fortune, we found a gasoline station nearby which was built to represent a lighthouse. It resembled the real tower enough so that we could use it by carefully selecting an upward angle that would not include inappropriate elements. We waited patiently until there came a day [Continued on page 34]



Photographs by Jack H. Pert

The two models of the lighthouse and the lighting boom



How a storm was contrived. Below is the cast in action.

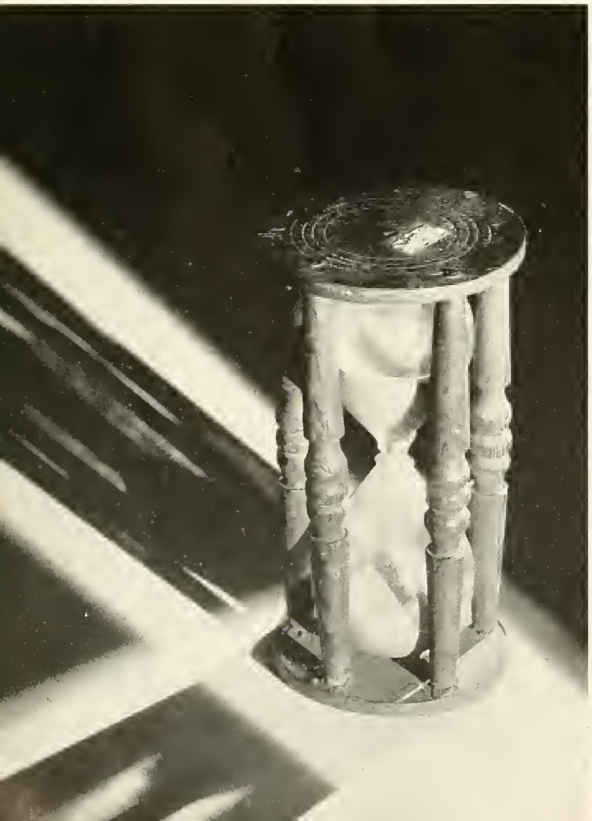
The clinic

FREDERICK G. BEACH, ACL

Technical reviews and timely topics for the amateur

Catch lights ■ The industrial movie maker not infrequently finds a problem in filming the brightly polished surfaces of machine parts or plated articles. Often the offending reflection can be removed by changing the position of a lighting unit, but there are cases in which to solve the problem in this way would alter the desired lighting scheme. A solution which does not involve changing the position of the lights is to hang a small circle of cardboard in front of the offending lamp so that it will kill the highlight. A two inch circle will usually do the trick and it can be suspended directly in front of the bulb by a thread and two paper clips, one to hold the thread to the reflector and one to fasten the cardboard to the thread. In order to find which light is causing the reflection, turn them off one at a time until the highlight disappears. This is better than the old standby of the still photographer—rubbing the polished parts with putty. At times, this makes the parts look gummy and detracts from the effect wanted. The ideal way to film such subjects is to place a cloth tent or box over them and to have plenty of lights around the diffusing arrangements. This will give a powerful diffused light within the area covered and will eliminate all bad highlights. Such a tent can be made by building either a wire or light wooden frame and draping it with cheese cloth.—*Kenneth F. Space, ACL.*

Edward N. Smith for Special Production Machines



Spot lighting will produce such sharp shadows as these

Mask holder ■ The small metal titlers serve very well as mask holders when one wishes to use keyholes, binoculars, ovals or other special mask shapes. The best method of cutting the masks is to use the guide supplied with the titler to enable one to get a card or background of the right size. Of course, the titler lens is either removed from the camera or folded down out of the way when masks are used. It is obvious that the best results will be obtained by working with a small lens opening and by focusing the camera on nearby objects so that the edges of the masks will appear sharp.—*Zilman W. Abrams, ACL.*

Triple on "Eight" ■ Multiple exposure on 8mm. film is not difficult, provided the cameraman has the patience to go through with the necessary operations. The following method of producing triple exposure obtained perfect results on the first attempt. The desired scene was to show several things happening at the same time—a calendar, the pages of which are turned slowly to indicate a passage of time, various closeups of hands dialing telephones and people talking, and over all a general background of outdoor subjects.

The calendar pad was to be filmed first and, after it was ascertained that the leader on 8mm. film was thirty inches long, the camera was loaded, only one foot of film being used for threading. The camera was then closed and, with the lens covered, it was run for ten seconds, which definitely brought the usable film in position. The calendar pad was filmed against a sheet of black cloth laid on the floor under a tripod. The calendar was placed in the lower right hand corner of the field and the camera was operated until the footage indicator showed that fifteen feet of film had passed through. The lens was then covered and the film was run through to the end of the reel, for we felt that it would be easier to do this than to rewind to the proper place in a dark room. After the whole roll had been rewound, we repeated the leading process, just described, so that we were ready to make the second exposure in exactly the same way we had made the first. The second exposure was to show closeups of telephones, and the instruments were framed in the upper right hand corner of the finder. When fifteen feet had been exposed, we again capped the lens and ran the film through the camera as has been described. The third exposure was to show outdoor scenes, and we purposely selected rather dark compositions in order to prevent washing out the details of the first two exposures. After fifteen feet of the outdoor scenes had been filmed, we went ahead, using the remaining part of the reel on the rest of the picture.—*M. P. Gamber, ACL.*

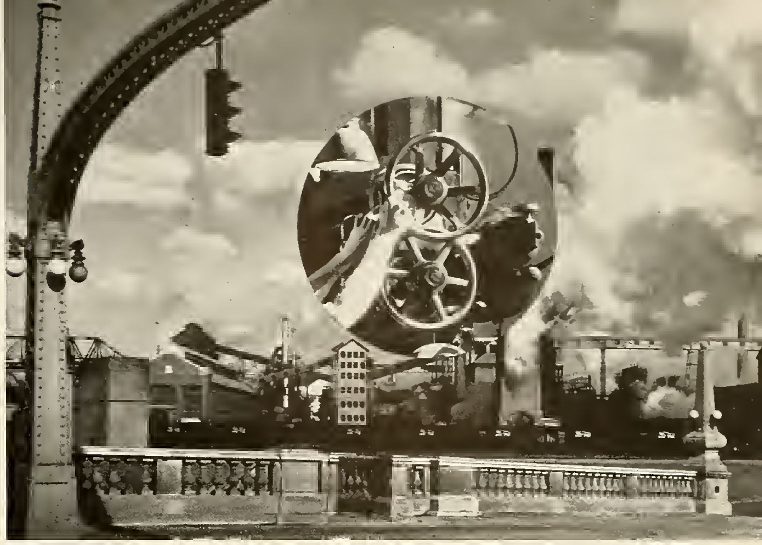
Shadows ■ Amateur cameramen working on mystery stories and lighting tricks have tried to get a sharp shadow image of a profile on the wall but have discovered that the lighting units give a rather soft and indefinite shadow. The secret of obtaining a clean cut shadow lies in using the concentrated light source known as the spotlight; the more concentrated the beam of light, the sharper the shadows will be. The reverse is true, and when diffusers are used they break up the light and soften shadows. Cheese cloth makes one of the best diffuser mediums, and it can be stretched on embroidery hoops to hang over the lighting units, provided the cloth does not touch the bulb itself.

Zero filming ■ Occasionally a movie maker reports that his camera either slowed down considerably or stopped altogether when operated in very cold weather. Most camera manufacturers employ a special lubricant which functions at low temperatures but occasionally, after long use, even this may stiffen up a bit. It is a good plan to have the camera overhauled before the cold weather. Never attempt to oil a camera with any ordinary lubricant. Good cameras will run several years without requiring additional oil, but it is desirable to have them checked once a year if they are used a great deal.

Enlargements ■ A simple and effective way to produce frame enlargements is to make a contact negative from the frame and to enlarge this in the usual manner by means of the enlarger especially de-

[Continued on page 39]

Iris wipeoffs can
be made by means
described herein



Ewing Galloway

Printing with masks

CYRIL PRESGRAVE, ACL

THE advanced amateur, who is able to do 16mm. printing, can produce many trick sequences and special effects, not the least of which are wipeoffs, secured by double printing. Although the movie maker may prefer the quality obtainable with the usual reversal film, he may want to use positive and negative for trick sequences.

The apparatus required for double printing usually is found in the advanced worker's studio. A step printer is more accurate for the purpose than a continuous printer, although with patience good results may be obtained with the latter type. Most step printers have a long enough claw and a wide enough gate adjustment to allow three films to pass through instead of the usual two. Projectors that have been adapted for printing require only slight adjusting to permit this.

Let us assume that we have before us two scenes between which we wish to introduce a two foot wipeoff. The first step is to prepare the wipeoff mask with its companion mask.

Perhaps the most convenient method of making these masks is to place a large sheet of ground glass (eight by ten inches will be a convenient size) before the camera, so that it fills the field, and to focus accurately on it. Then place a Photoflood lamp on the other side of the glass and interpose a large piece of opaque cardboard between the light and the glass and as near the glass as possible. Load the camera with positive film and place the cardboard so that it covers the glass, completely shielding it from the light. Start the camera and gradually draw the cardboard away, exposing two feet of film. Since we wish a two foot wipeoff, the masks will be exactly two feet long. Develop the film clip in a clean, fresh contrast developer of the type used for positive titles. The resultant film strip, which presents a step by step increase in black area from one side, we will call mask A. To produce a wipeoff, a complementary mask in exactly opposite values will be required.

This can be made very simply by using mask A as a negative and by printing from it a positive film strip in which values will be reversed. Develop the resultant print in a fresh contrast developer and be sure that a minimum amount of fog is formed. A slight trace of chemical fog or of overexposure in printing will produce a dull, ugly print. We will call the finished print mask B. Masks A and B are diagrammatically represented in Fig. 1 on page 31.

In practice, it will be convenient to make, at one time, a series of wipeoff masks of varying lengths, perhaps filling a fifty foot reel of various types. Different styles of masks may be made by varying the manner in which the square cardboard is withdrawn from behind the ground glass. It might be lifted up or moved diagonally away from one corner, for example. The whole reel could be printed as a negative and the series of companion masks produced at once.

After the wipeoff masks have been made, the next step is to cut the required length of film—two feet, in the case of our example—from the end of the first scene of the negative (which is to wipe off) and from the beginning of the second (which is to wipe on). For convenience, we will call these two strips scenes 1 and 2, respectively. They should always match the wipeoff masks in length. For a one foot wipe, scenes 1 and 2 and masks A and B all would be one foot in length.

Notch the side of the two scenes and the two masks at the beginning for convenience in registration. Then notch the positive stock, which is to bear the final results, and, on it, print scene 1 with mask A. (All masks should be used between the printer light and the negative.) Rewind the positive stock back to the notch, line up mask B and scene 2 with the positive and print again. This completes the job, and the positive print will bear the image of scene 1 as masked by A and of scene 2 as masked by B.

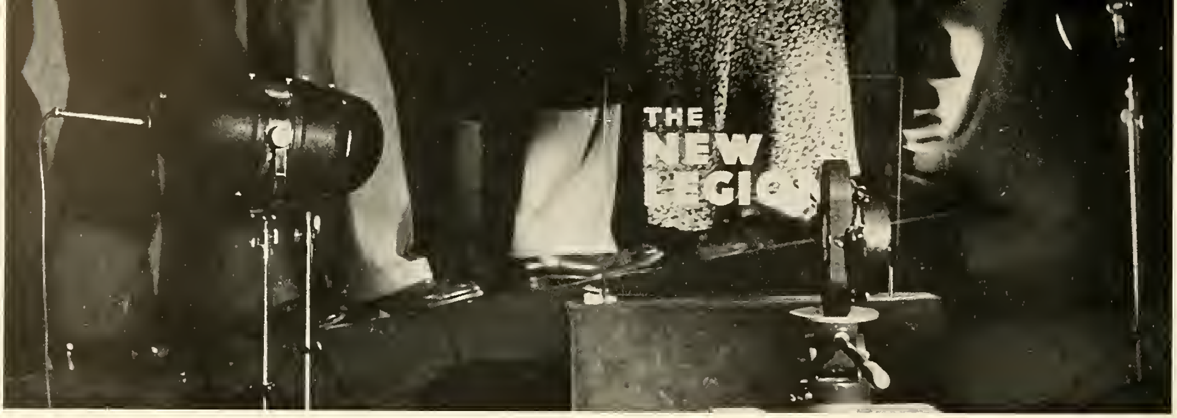
In this compound printing, make sure that the two masks are running through the printer in opposition with respect to the emulsion sides. If you have printed mask B from A in the usual manner (emulsion sides together), one of the masks must run through the printer with the shiny side and the other with the emulsion side toward the light source. An examination of the masks will make this clear.

A piece of one fourth inch curtain rod may be placed above the gate from which to suspend the reel carrying the masks. It has been found that this extra film strip of masks need not be threaded through the sprockets but can be led directly to the intermittent. The reel will spin freely with increasing velocity as its diameter decreases, and no trouble with jamming should occur. The sprockets are thus left free to carry the usual negative and positive stock.

While not absolutely necessary, the editing table should contain a footage counter adjusted to carry the thickness

[Continued on page 30]

How wipeoffs and other effects are secured with them



Irving Browning

Walking the plank behind glass title made a neat trick

Easy cine tricks

IRVING BROWNING

FIFTEEN years ago, few professional cameras had such special facilities as the dissolving shutter, reverse take-up, single frame release and accurate footage meter which today are available on advanced 16mm. cameras. Yet, even without these built in features, many tricks were accomplished. They necessitated labor and careful judgment but they originated some clever effects. Cameramen made the most of the devices at hand. For example, a much used effect in those days was the iris in and iris out, which at times served the purpose of the present day dissolve. The amateur of today whose camera is not equipped with special devices can exercise his ingenuity as did the early professional. He will profit by it in the same way.

Recently I have had occasion to collaborate with a group of friends in the production of a four reel, 16mm. film. In this film, I incorporated every conceivable trick that could be made with the regular 16mm. camera equipped with a 25mm. f/1.5 lens in a focusing mount. I made many shots with prisms, filters and gauze mattes for diffusion. I used iris and lens diaphragm fades.

When the question of making titles came up, I decided that I should like to photograph them myself. I was a little afraid of this because I have been in the habit of focusing on an object either through the film or on a ground glass directly. However, the problem was solved by measuring. I thought that I should like to try an old professional trick of shooting the title, lettered on glass, behind which appropriate action would be staged, simulating the effect of a double exposure. The title, *The New Legion*, suggested to me feet walking as background action.

The title was painted in white letters on a sheet of glass fifteen by twenty inches in size. To get this within the camera field, it was necessary to place it at a distance of about three and one half feet. It rested upright on a box and was held in position by long nails at both sides. Three feet behind the glass, a plank, supported by a box, was placed at about a twenty degree angle. The characters would walk up the plank behind the title, the upward angle making a more interesting composition. The title and the background action were lighted by Photoflood bulbs in spotlights. One was trained on the lettering from the side, another, placed on the right behind the glass, was directed on the plank and a third, on the left, also illuminated the plank and area above. There were five men and one young lady in the studio, who were going to provide the background action of tramping feet, and I called a rehearsal in order to get a rhythm of movement. After the rehearsal, I started the camera, faded in the scene by opening the lens diaphragm and ran into the line to help fill out the succession of feet. As we came to the end of the plank, we had to run around in back of the camera to keep the effect continuous. The title was made this way because of the lack of reverse crank and the dissolving shutter. Professionally, the same title might have been made by printing the scene of the feet from a negative stock shot and photographing the title on the undeveloped positive.

These effects are dependent upon no camera refinements

The prism shots were made to depict several incidents that come to a character's mind as he is on the verge of committing suicide. The prism was a diamond cut affair, about one inch in diameter, taken from a chandelier. By turning it in front of the sunshade while photographing a scene, a series of distorted images were produced. When using a prism, the lens must be wide open and the light must be intensely strong.

A mirror is an important aid when working under limited conditions, for it will make long shots possible where otherwise only closeups could be obtained, and it will reflect light from a position where a lamp could not be placed.

If, for instance, you want a long shot interior and, although you move up against the wall, you still find that a semi long shot is the best that can be done, then get a mirror. Light the scene normally, place the mirror on some base against the wall, so that it will reflect the scene, and aim the camera at the mirror from a forty five degree angle. Set the focus for the total distance from the camera to the mirror and from the mirror to the subject.

When you want to get a highlight on top of the heads of the players but find that to place a light high on the wall requires a difficult bit of work that may damage the wall, get the mirror. One nail will hold it up and another will support its tilt so that it will reflect downward. Shoot the beam from the spotlight upward at the mirror and maneuver it around so that it will direct the reflected beam of light where it is wanted. There is very little loss of light.

With two mirrors, purchased at the ten cent store, many comedy cine tricks can be made. Place the ends of two mirrors without frames together, then turn the outsides back at an angle of about forty five degrees so that they form a wedge with the point toward the camera. With this arrangement held in front of the lens, you can produce many strange illusions, such as people walking into street cars and street cars and autos running into buildings.

[Continued on page 38]

Artistry with light

HERBERT C. McKAY

Illumination plus should be effort of movie artists

AS one becomes accustomed to using motion pictures to express a mood or an emotion in a story, in short when one begins to use the film as a medium rather than as an end in itself, controlled lighting at once assumes an essentially vital rôle. Lighting is the cinematic control which is supreme—and yet it is the one most sadly ignored by even outstanding motion picture clubs. In present day interior amateur films, we may have perfect focus, nice composition and correct exposure, yet, in subtle expression and delicate qualities of lighting, these films are likely to fall far short of excellence.

This is not said to discourage movie makers, because it is not at all difficult to attain satisfactory proficiency in motion picture lighting, once the comparatively simple elements are understood. In fact, the amateur who seriously studies lighting will soon find that his results, even in casual record shots, are decidedly improved.

For many years, motion picture amateurs suffered a serious handicap in the field of interior lighting. Even though they acquired a large number of light units, they were limited by the maximum current consumption possible. As this was usually about 2000 watts and as most units consumed 1000 or 500 watts, the flexibility of lighting was not great.

Today, with the combination of supersensitive panchromatic film, Photoflood lamps, faster lenses and more efficient lighting units generally, it is possible to arrange professional lighting setups in any residence. The actual light produced by each watt has increased tremendously through the use of Photoflood bulbs. A Photoflood bulb burning at 115 volts draws two and twelve hundredths amperes and, from that, it is safe to assume that six or seven lamps can be used at a time on the average home circuit, since it is usually fused for fifteen amperes or more.

Today, a very useful combination of lighting facilities is a triple or cloverleaf stand, two single stands and a spotlight, making a total of six bulbs divided into such units that practically any combination may easily be effected. If Photofloods are used, all these units may be lighted at one time without endangering any circuit which will supply such household appliances as an iron, a grill or refrigerator. A double stand could be added safely in most cases, producing a thoroughly flexible outfit.

Formerly but one unit was used in amateur interior work. This was excused on the grounds that photographic lighting must come from a single source, yet anybody familiar with motion picture studio lighting knows that such an idea would be ridiculed, although in one sense it is true. However, we should distinguish between *lighting* and *illumination*. There must be a sufficient illumination, or flood of light, to provide the action necessary to affect the film. This is purely a mechanical—or rather a chemical—matter. We merely raise the light level to compensate for the difference between eye and film sensitivity.

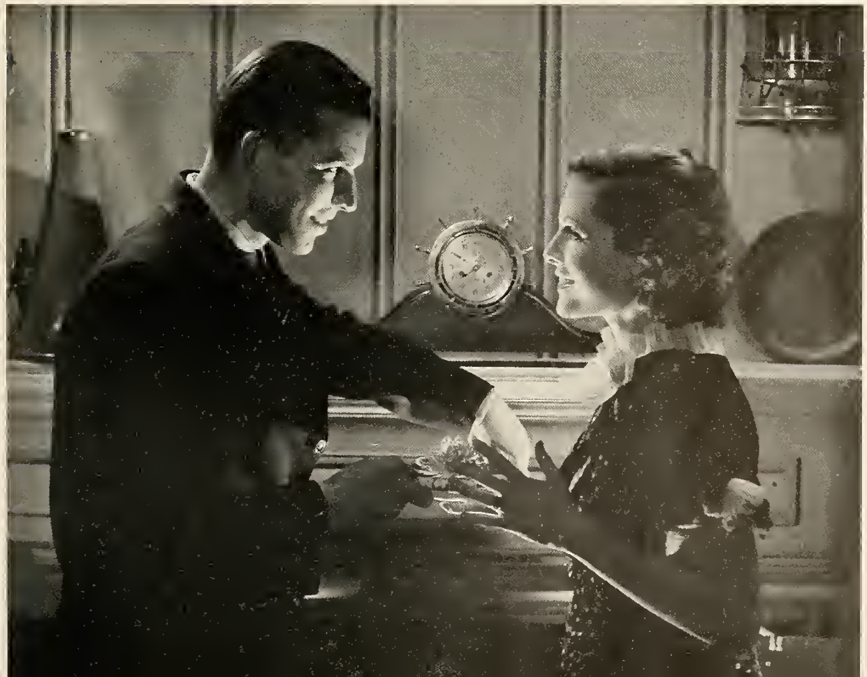
When the scene is sufficiently lighted, when we have reached the stage of illumination which many think of as final, then the *lighting* is added. That light used for accenting, modeling and building up the desired effect must be added to the fundamental illumination. The basic flood lighting should be so softened and so general that no distinctive shadows are cast, but the effect lighting, when superimposed, will give these shadows and, as a result, we have what might be obtained with but a single powerful unit. However, the entire key of the scene is so raised that it *all* will effect the film. The result is that fully clear, brilliant effect so familiar on the professional screen. You cannot expect either natural or pleasing results if the screen is full of inky, heavy shadows. Special effect, or emotional, lighting does at times make use of heavy shadows and harsh contrasts, but such lighting should not be used in the average picture.

Ordinary lighting, designed to reproduce the most common daylight conditions, is best planned on the plain or broad basis. Usually, daylight is a general, diffused light from the illuminated sky, upon which is superimposed a strong, oblique light from the sun. The diffused light illuminates shadows, making everything distinct, while the light from the sun, a strong unidirectional light, causes cast shadows. However, the definite cast shadow itself is not so important as another element. The strong light from the sun illuminates surfaces on which it falls with an intensity depending on the angle at which the light strikes that surface. Hence, the various surface planes of angular objects are illuminated with different intensities and the surfaces of rounded objects are illuminated by softly changing, graduated shadows. These two forms of shadow lend character to the two types of surface.

The two types of shading differentiate form and, in lighting, this is called modeling. It is well known that the almost vertical sunlight of noon gives a pronounced [Continued on page 38]

Here the lighting accentuates vital facial expression

J. Jay Hirz



Common sense about teaching films

MARION EVANS

Visual Education Director San Diego Schools

DURING this economic difficulty, school expenditures must be planned to secure the maximum educational dividends from limited budgets. Larger classes demand improved teaching tools and techniques and efficient use of the teachers' time. Administrators realize that they are not justified in adding to the teaching load unless they can provide more adequate professional tools for instruction which will actually care for individual interests and instructional needs of the pupils in large classes.

While it is true that we must save money, time and energy, far more significant is the problem now confronting educators —the unique responsibility of saving our boys and girls of today from influences which are threatening to destroy their educational rights as *children*. This is a challenge which we must accept if we hope to accomplish the true purpose of education, to give each individual an opportunity for growth and social adjustment.

Although our own education was built up chiefly through the help of the book and the voice of the teacher in "chalk and talk lessons," we must face the situation without prejudice and acknowledge that film consciousness and radio consciousness in learning must be recognized in the child's world of today and tomorrow. School administrators, entrenched in traditionalism, may continue to keep the film and the radio out of school life, but they cannot keep them out of the life of the child.

We no longer are quarreling as to whether the film or the book should be used as *the* text but now are concerned as to when we should use the film and when the book, knowing that each has its possibilities and its limitations. The book text, through abstract word symbols of the real things in life, brings to the reader the findings and interpretations of others regarding the world and its activities or the imaginative creations of their fancies. The silent film text or photograph, through concrete images, brings the whole wide world to the child, enabling him to face it squarely and to interpret it in terms of his own understanding. Both experiences are essential to the growth of the child, if we expect him not only to see the world but to interpret it and not only to know life but to contribute toward it.

In Shakespeare's day, to "put a girdle round about the earth in forty minutes" was the boast of the capricious fairy, Puck. In the Sixteenth Century such a feat was considered magic, or at least to be the height of the ridiculous, in *A Midsummer-Night's Dream*. But, in the Twentieth Century, strange as it may seem, it is actually possible for us to equal Puck's record. Although even the fastest airplane would take eight days for such a trip, by means of an aerial motion picture film, you and I, seated comfortably in an auditorium, could travel via the film route and see, in a period of forty minutes, at least a bird's eye view of the countries following a circular line about the globe.

Now, microscopic photography makes visible tiny objects which the human eye cannot see. Slow motion films show movements and growth which the eye does not observe and, in fifteen minutes, depicts tedious processes of days, weeks, months and years, such as a plant unfolding or a river slowly digging a new channel. The telescopic lens brings distant objects, such as the stars across the galaxy, nearer for observation, while, as the latest innovation, the film sound record (by means of amplification) reproduces audible sounds which the human ear cannot hear.

Is it any wonder that we no longer ask, "*can* schools afford to buy motion picture films?" but ask instead, "can schools afford *not* to buy films?"

Sane and trenchant conclusions about educational movies

Speaking of buying, it is pertinent to note that it costs only between a cent and a half to five cents a showing for an average class of forty if 16mm. films are purchased outright and circulated as books over a period of from three to five years. This is based on the average life of a film that is carefully inspected. It is an exceedingly low instruction cost in comparison with other materials and methods common in school procedure.

Scores of scientific and controlled tests, now available, give evidence that the film offers valuable educational dividends to the pupil, the teacher and to the curriculum. These records indicate that the proper use of classroom films increases initial learning, effects economy of time, aids in teaching backward children, decreases truancy, increases the permanency of learning and motivates lessons through interest, self activity, voluntary reading and class participation.

In order to insure these desirable results, films must be selected with care, to meet the needs and interests of pupils, and must be skillfully used by the teacher. Our task now is to help improve the quality of educational films and continue to work toward improved methods of using them.

In judging the attributes of a good teaching film, we might consider some such standards as the following, which might be used as guiding criteria for the production as well as selection of educational films.

1. Does the subject matter appeal to native human interests?
2. Does it contain sufficient mental stimulus to be thought provoking, problem raising or problem solving?
3. Does it have social values and a positive emotional appeal which makes it elevating, healthful and inspiring?
4. Are the titles brief and simple?
5. Is the continuity good, with the main points of the lesson clearly defined in a unified and balanced presentation of the subject so that some specific learning may be effected?
6. Is it true, according to the nature of the theme being portrayed, whether realistic or fantastic?
7. Is the photographic quality clear and artistic?
8. Is it so edited as to conform to the attention span and comprehension of one of the four grade levels, namely kindergarten primary, elementary, junior high and senior high?

Approaching the subject of the correct use of the classroom film, the teacher wonders whether he should select a still or motion picture film, color or uncolored print, sound or silent film. The only answer is to let the purpose of the lesson determine the type of film to be used. For example, if we are concerned merely with the form of an object or with inanimate or static things of life, it is better and more economical to use the still picture, object or model. On the other hand, if we wish to visualize action, growth and development of a process or moving life, then the motion picture film is the medium to be selected. If we are striving for the emotional appeal and esthetic appreciation of the color elements, or if, as in nature study and science, color is in itself an important phase of identification of the object, then we will select *color;* otherwise, use black and white.

As for *sound* versus *silent films*, we, unlike Hollywood, have refused to substitute the talkie for the silent film, since we believe that these are two distinctly different instruments.

If musical interpretation, sound or voice effects contribute to the main emphasis of the lesson, then the sound or talkie film is indicated, as in subjects of

[Continued on page 28]

William LaVarre from Gendreau, N. Y.

Put a few of the superlative shots in the first part

The first fifty feet

NESTOR BARRETT

The importance of getting off to a clean cine start

HAVING before us processed film, the splicer and a list of scenes, we inevitably ask ourselves, "Where shall we begin?" It is in the proper solution of this problem that success as a film editor lies.

I have viewed a great number of individual films, and this experience has indicated, even among the movie makers of long standing, that there seems to be a lack of appreciation of the real importance of the first fifty feet in a given motion picture. When one remembers that introductions of books and plays are written and rewritten with a careful eye to the initial effect, it is not strange that it is worth while to give extra care to the same portion of a motion picture.

Many who edit their own films begin with a main title and follow it with one to four or more explanatory titles before allowing any actual scenes to reach the screen. While this practice may be overlooked by the immediate family of the amateur, it may cause the outsider viewing the film to lose interest before the picture ever really starts. Certainly the lengthy explanatory or introductory titles do not stimulate interest, however much they may try patience.

A good film should grip the attention of the audience from the very beginning so that it may be held throughout. It should start at once in stimulating interest. There is only one way to do this and that is to select the proper opening scenes and arrange them in a sequence which will carry the spectator into the picture without his being conscious of the mechanics. Let us consider some average examples and see how this can be done.

One of the most common types of film, and yet most potentially interesting, is the travelog. The amateur returning from his vacation may be laden with hundreds of feet of scenes from unfamiliar places. How shall he start to make entertaining film fare out of this mass of unrelated shots?

In selecting a way to begin he must decide what his purpose is in presenting the film. In the case of a travel picture, he safely can use his first few feet to set the atmosphere or to introduce the background for the picture. Suppose that New York was in his itinerary and he wants to make up a reel on this part of the trip. After the main title, he could splice a long shot of the city, made from the harbor or from the Hudson River. Then he could follow with a closer shot (made with the telephoto lens perhaps) showing some prominent group of buildings. Then he would insert a close shot of some well known landmark, the Empire State building or Rockefeller Center, for example. Next might follow a closeup of the newsstand on the corner, a subway entrance or some familiar street scene, and the film editor is ready to insert the remainder of the footage, secure in the knowledge that the spectator has been carried by easy stages into the picture and will be convinced that the balance of the film is authentic.

In the dramatic or story telling picture the problem of planning an effective opening is twofold—we must set the scene and introduce the principal characters. An excellent example of one type of handling this problem was noted in a recent photoplay. The principal rôle was that of an opera star and the scene was laid in Vienna. The picture opened with a long shot of the city with the name exposed over it. This dissolved into a shot of a prominent fountain in the city. Then came a scene of the exterior of the opera house, just as the doors opened after a performance and the audience began to come out. Next came a scene of the star's dressing room where the action of the play itself started.

An analysis of this treatment will show several basic principles of correct motion picture planning and editing. The use of a variety of shots of the city served two purposes—to set the scene and to heighten the interest. This latter was accomplished by changing from one view to another before attention could lag. The amateur will be wise to imitate this practice and to keep his introductory scenes short while constantly changing the viewpoint.

[Continued on page 37]

Taking a scene in "Stag Line", film by Woodby Players

Mary Pauline MacAdam

Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

Hartford is host ■ With a representative program of seven black and white subjects and three Kodacolor pictures, the Hartford Cinema Club, in Connecticut, has given recently its first public screening of amateur motion pictures. It was presented before an audience of more than two hundred persons gathered in the Avery Memorial Auditorium of that city. The black and white films were *Europe, 1932*, by T. W. Russell, ACL; *Jasper Trails*, by M. T. Hazen; *Birds of a Feather*, a 1934 Ten Best winner, by Edmund Zacher, II, ACL; *Maple Sugar*, by N. C. Brainard, ACL; *Mexico*, by W. R. C. Corson, ACL; *The Sea*, by Hiram Percy Maxim, ACL, President of the League and club president; *Mister Penny*, by Howard Penrose, ACL.

The color films were *Switzerland*, by Clement Scott; *Lake Placid*, by H. S. Redfield, ACL, and *Century of Progress*, by Mr. Zacher. Using his double turntable outfit, Mr. Zacher accompanied all the pictures but *Switzerland* (during which Mr. Scott spoke) with selected records and sound effects. The meeting was given unusually complete notices in the Hartford press.

Cinemats study ■ The portrait lighting setups filmed by the Mount Kisco Cinemats at an earlier meeting have been screened and studied, and a new problem now has been set by Kenneth Bloomer, ACL, club president. It will be the preparation of scenarios, in which one sequence, designed to portray characteristics of a player, will be drawn up by each club member. Films screened at a late gathering of this club include *Berkshire Industrial Farm* and *Camp Pinnacle*, by Robert F. Gowen, ACL, and *In a Valley in the Border Hills* and *Heat Wave*, English amateur productions from the League's Club Film Library.

Sound in S. F. ■ The RCA 16mm. sound camera was demonstrated and discussed at a recent meeting of the Cinema Club of San Francisco by officials of Eastman Kodak Stores, Inc., of that city, and a test film was exposed which will be screened at a later meeting. Other features of the program were a demonstration by Dr. D. H. Miller of his methods of making wipeoffs, fades and dissolves, a discussion by J. O. Tucker, ACL, of his club contest prize winner, *Joe the Hunter*, and the announcement by president K. G. Stephens, ACL, of a new and different club contest.

Blood over Boston ■ Meeting for the first time in their new quarters at the Shaw Photo Studio, the members of the Boston Cinamateur Club have selected *The Triple Three Murder*, an original plot synopsis by Robert MacGowan, as the basis of their new production for this year. The murder mystery won out in club favor over plots submitted by Edward Ahlin and Edmund C. Shaw, ACL. Late gatherings of this group have featured the screening of *Git Western*, a dude ranch film by Clayton Sawyer and Russell Boardman, *Bass Fishing* and a wedding picture, by Albert Genaske, ACL, and *Camp Wabun*, by Edward Howe. Albert Curtis, ACL, has described for the club the equipment and possibilities of his complete cellar theatre and Ralph Harris has demonstrated the capacity of the newer, high powered 8mm. projectors.

Professional plot ■ Working from a story by Sarah and Graeme Lorimer, and with the express permission of the authors, Woodby Players, of Keeseville, N. Y., completed this past year a second production under the leadership of Edward P. Ellis, ACL. Known as *Maudie, You're a Silly Little Thing* when it first appeared in the *Ladies' Home Journal*, the Lorimer story was given the production title of *Stag Line*. John and Barbara Derr played the leading rôles in this pleasant comedy of youth, with Barbara Todd directing and Mr. Ellis handling the camera. Robert Adams worked with Mr. Ellis in the preparation of a detailed and imaginative scenario.

Exposure in Orange ■ Photoelectric cell exposure meters were discussed and demonstrated by an official of the Weston Electrical Instrument Corporation at a recent meeting of the Cinema Club of the Oranges, in New Jersey, according to the report of secretary H. C. Deuchler, ACL. Club member Arnold M. Hill, ACL, concluded this program with a talk on the Ciné-Kodak Special, which he illustrated with his own model of that camera and with a demonstration reel lent by the Club Film Library of the League.

New York dance ■ The announcement and screening of place winning films in the interclub contest which has been sponsored among Eastern cinema clubs by the Metropolitan Motion Picture Club, of New York City, will be made the occasion for the first annual dinner dance to be held by that group, now scheduled for the evening of January 17 at the Hotel Pennsylvania. It is planned that Dr. Raymond L. Ditmars, distinguished scientist and honorary president of the Metropolitan organization, will be present to award in person the Ditmars Cup to the winning club.

At a late gathering of the New York club, double turntable, sound on disc outfits were exhibited and used by members Charles J. Carbonaro, ACL, and Frank Gunnell, ACL, in the presentation of their films. *Streams*

[Continued on page 41]

News of the industry

RUSSELL C. HOLSLAG, ACL

Kodascopes 8 ■ Larger screen images and greater brilliancy for 8mm. are the keynotes of the new line of Kodascope Eight projectors, recently announced by the Eastman Kodak Company, Rochester, N. Y. The new Model 40, which replaces the Model 25, has a 200 watt lamp instead of the former 100 watt lamp, although it is sold at the same price. The new Model 80, which supersedes the Model 60, uses a 300 watt lamp which gives much greater screen brilliance. It has other new features beside, including a lamp house of fluted design, for efficient ventilation, and an attractive pebbled finish.

Pockette finder ■ An interesting new device which may be attached to all existing models of the Simplex Pockette 16mm. magazine camera is the Optical Viewfinder, the special feature of which is the provision made for parallax compensation. This means that the finder, when set at the same distance at which the lens is focused, will give the exact field covered by the lens at that distance. The finder is set by turning a small regulating wheel with an easily readable index and, properly set, it indicates the exact camera field at any distance from one foot to infinity. It is thus espepecially well adapted for accurate closeup work. The field is brilliant and the image is shown upright. The device may be fastened to the camera by means of two existing screw sockets. Once the base is attached, the finder may be slipped on or off at will.

Berndt-Maurer ■ By a recent association with John A. Maurer, a figure well known in the engineering fields of sound recording and reproduction, the firm of Eric M. Berndt, long familiar to our readers for special motion picture design and construction, now becomes The Berndt-Maurer Corp. Mr. Maurer's record in the field is an interesting one, as it shows a steady application to the exclusive problems of motion picture work and particularly to sound recording. Since his graduation from Western Reserve University in 1928, he has figured in work on many research problems connected with the development of sound pictures, both in 35mm. and 16mm. The first improved product of The Berndt-Maurer Corp., now offered to the 35mm. field, is a new and highly efficient type of recording galvanometer, very small and compact, designed to replace variable density systems. This instrument operates on a new, simplified principle which, it is said, is soon to be applied to 16mm.

Answers the query "What's new?" for amateur and dealer

Agfa leader ■ Beginning January 1, 1935, users of all types of Agfa reversal will find a new type of leader attached to their films when they are returned from the processing station. The new leader will be colored a distinctive green and will have the usual Agfa trade mark in the form of a rhombus but also will have the year, "1935", printed under this. It is felt that this dating service will be a convenient means of identifying film from year to year.

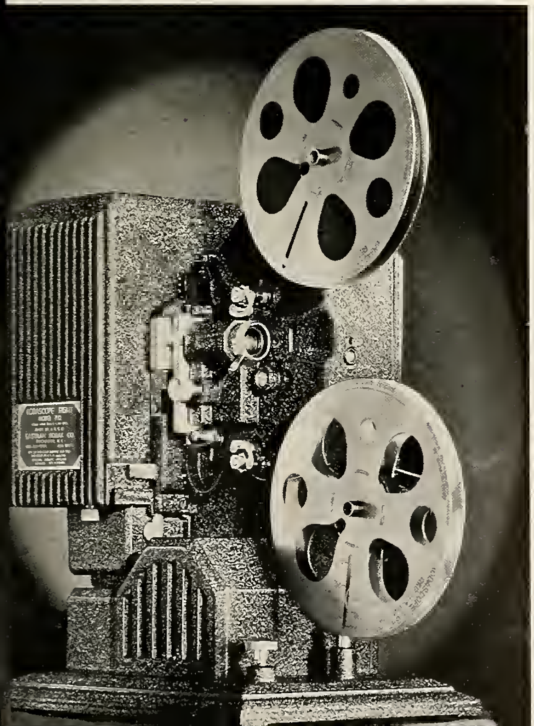
Sound films ■ Receipt of the *Filmo Sound Bulletin,* an up to date list of 16mm. sound on film subjects for rental, reveals a great variety in film fare for those who project talkies. Mack Sennett talking comedies, cartoons for the children, nature study subjects and the dramatic *This is America* are featured. It will be sent on request to Bell & Howell Co., 1801 Larchmont Ave., Chicago.

Kodak Retina ■ A new miniature camera, taking thirty six pictures 24 x 36mm. in size with one loading, is now offered by the Eastman Kodak Company, Rochester, N. Y. After the first exposure is set, the remaining thirty five may be taken in quick succession, if necessary, as the operation of the film moving device is very simple. The number of exposures taken are shown automatically on a dial. When developed, the pictures on the film strip are found to be numbered, making it easy to identify shots for future enlargements. A fast *f*/3.5 lens and Compur shutter, with eight speeds up to 1/300 second, are incorporated. A full range of filters and portrait attachments also may be had as accessories.

Spot to flood ■ The Photo Flood-Spot, widely marked by its effective and exclusive use of the Photoflood bulb to provide a spotlight, now may be converted to a straight, open face floodlight. This is done by exchanging the front condenser section of the spotlight for a parabolic reflector unit, which fits snugly in the same place. The movable lamp focusing rod operates, as in the spotlight, to give a wholly diffused or "hot spot" effect. The flood attachment fits all existing models and sells at a low price. Further details may be had from Photolites, Inc., 110 West 40th Street, New York.

Gutlohn grows ■ With the addition of 1700 square feet of floor space to his New York office and with the establishment of a Boston office for distribution, Walter O. Gutlohn, specializing in sound on film subjects in 16mm., demonstrates the increase of interest in this popular aspect of 16mm. projection. The added space in the New York office, 45 [Continued on page 42]

Eastman Kodak Company



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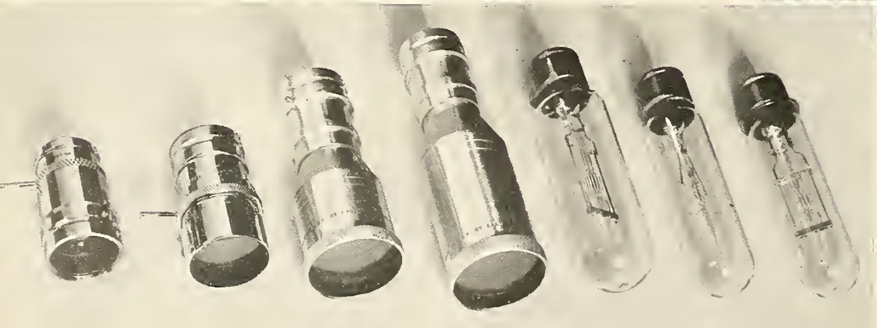

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The Kodascope L lenses left to right—1-inch, *f*.2; 2-inch, *f*.1.6; 3-inch, *f*.2; 4-inch, *f*.2.5: the lamps—750-watt; 500-watt; 400-watt. The different combinations possible with these lenses and lamps suit Kodascope L to almost every conceivable projection condition.

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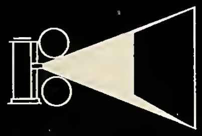

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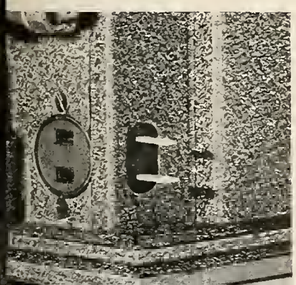
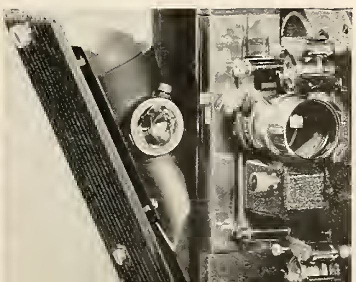
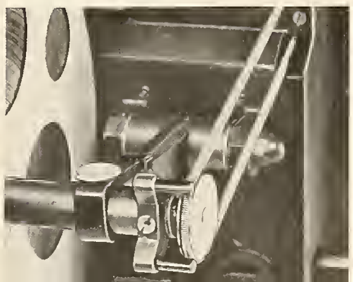


Hinged door facilitates inspection and cleaning of lamp and optical parts. Note unique cooling jacket.



Finger-tip brake to control rewind tension as motor uniformly rewinds 400 feet of film in less than thirty seconds.



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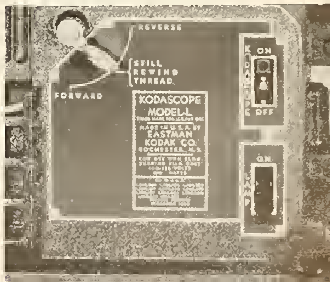

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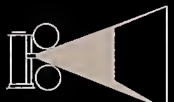

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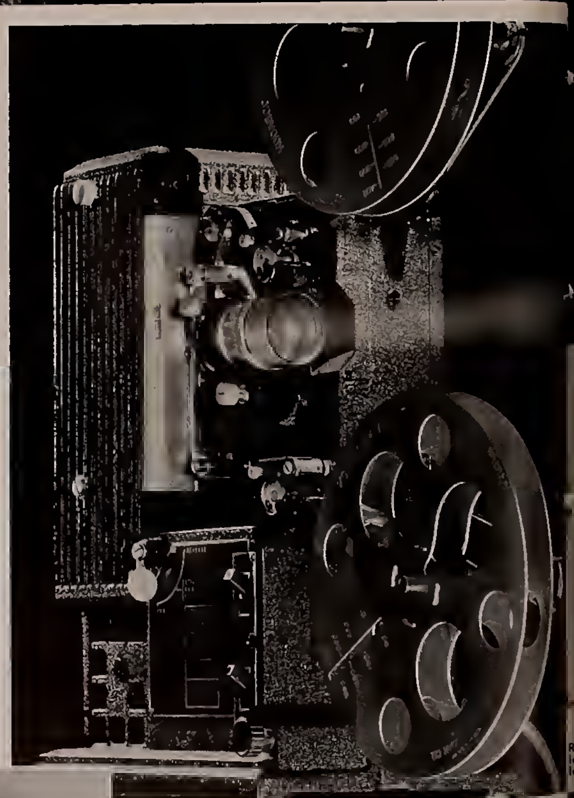

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The Kodascope L lenses left to right—1-inch, *f*.2; 2-inch, *f*.1.6; 3-inch, *f*.2; 4-inch, *f*.2.5: the lamps—750-watt; 500-watt; 400-watt. The different combinations possible with these lenses and lamps suit Kodascope L to almost every conceivable projection condition.

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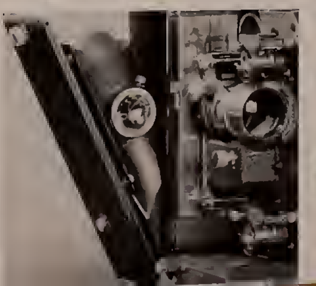

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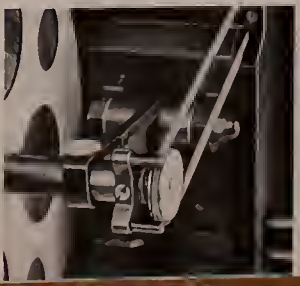

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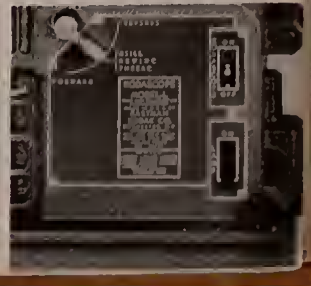

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An educator views the amateur

[Continued from page 13]

Rome, Italy, in April, 1934, passed a resolution pointing out the educational value of amateur cinematography and recommending that the International Educational Cinematographic Institute cooperate with amateur clubs and promote the formation of new clubs. The text of the resolution follows:

"Amateur Clubs: It is to be wished that the very efficacious activity, for the formation of public taste, of amateur clubs be directed more and more toward the diffusion of films presenting a real value from the point of view of culture, and that such clubs be ready to undertake the exchange of such films from nation to nation. To this end, the I. I. E. C. should take care to maintain and develop its connections with amateur clubs and, according to the means at its disposal, should promote the creation of new clubs."

Since over 700 delegates from forty five nations participated in this congress, amateur movie makers will recognize the importance of this world wide recognition of their educational activities and will want to cooperate with the International Educational Cinematographic Institute in the extension of amateur cinematography.

Here, then, is an increasingly popular avocation of important educational significance. Its development leads into fascinating realms of study and exploration. It can extend the intellectual horizons and enrich the lives of people who have many diversified interests and aptitudes. Because of the permanency of their form, the film records can serve as guideposts along the path of progress.

Common sense about teaching films

[Continued from page 22]

music, drama, literature, current events and some natural history and science. There are great possibilities in bringing music of the highest calibre to all children and in giving immortality to magnetic personalities of all ages. The talkie or lecture film also may prove advantageous in bringing master teachers to all classrooms. However, I believe we will have to guard against accepting the talkie film exclusively in education, lest it lead us away from the informal laboratory classroom methods back to the formal lecture system which it has taken us years practically to eliminate from our elementary school.

The *lecture film* falls in the class with the book or the painting, being some one else's interpretation of what he thinks or feels or wants us to know about the subject. It is true that education should teach boys and girls to appreciate the ideas and works of others, but it is also necessary that we encourage them to think for themselves. It is in this realm of experience that the *silent motion picture film* is supreme, for, as a photographic record, it may give a true, unbiased reproduction of life itself and allow each individual pupil to interpret its message and draw his own conclusions in terms of his own experience and understanding. For this reason, the silent motion picture film is a teaching tool directly fashioned to meet the needs of modern education, which aims to teach boys and girls how to study as well as what to study, and not only to memorize but how to weigh and handle facts. The silent film is to the teacher what the X-ray is to the physician, an instrument which may be used first for diagnosis of the interests and needs of individuals in the class and then to remedy and solve their problems. The silent film, which naturally invites spontaneous comment and questioning on the part of children, will prove the best aid to the wise teacher who aims to see through Johnny as well as to see Johnny through school. Johnny usually puts into a silent film everything he has ever read, seen, heard or otherwise experienced on the subject. He is eager to share these experiences and his interpretation with his classmates whose film experience, like his, has been a combination of what he has seen in the picture and what he was able to bring to his seeing. While the producer of the educational film has created *for* the screen, the child audience viewing it creates *from* the screen.

The specific contributions of the silent film seem to be that it stimulates the imagination and intellectual faculties and is more favorable to concentration and contemplation on the part of the child, while sound films are of value in the study of languages, dialects, music and folklore, where voice and sound may impart elements of knowledge hard to acquire by other means in the classroom.

The question of when and how the film is to be used must be answered by the teacher herself in terms of her particular class and the particular subject being presented.

The film may be used in a variety of ways.

1. It may be used as a preview or introduction to arouse interest in the subject and to stimulate pupils toward desirable activities.

2. It may be used as an assignment directing pupils to look for further information in books or life observation or to answer problems not solved by the film.

3. It may be used as development material during a socialized recitation period and as exposition material when it is necessary for the teacher to explain

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and point out certain features of the subject.

4. It may be used for review, and in this case the film showing should be supplemented with comments, mostly by the students who should be given an opportunity to give their own interpretations and understanding of the subject studied.

Thus, it may be seen that a film may be shown at the beginning, at the climax or at the conclusion of a lesson. It may be shown several times.

In answer to the question as to how a teacher may evaluate the results of a motion picture film lesson, I recommend a very simple measuring device which may be applied to any subject and any grade level. We need simply to ask if this lesson provides for the three essential phases of any complete lesson cycle—*sensory experience, productive thought* and *creative expression*. If, using this elastic measuring device, we find that the film has provided the sensory experience to motivate pupils on to realms of thought and action which assist in developing desirable attitudes and appreciations, it has indeed been worth while.

So far, we have considered the film only as a medium of impression. With the exception of a few colleges, among them Harvard, Yale and Chicago University, and some progressive high schools, educational institutions have been blind to the wonderful opportunities which the film offers as a medium of creative expression in recording the ideas and experiences of pupils, especially in the secondary school level. From a vocational standpoint, we might well ask the question, "Is it consistent that the high school curriculum should continue to ignore in the training of its students an industry which has ranked from the third to the fifth largest in the nation?"

From an avocational standpoint, we might well ask why photoplay appreciation, as well as literature, art and music appreciation, should not be included in the course of study. Why should not students learn to speak the language of pictures? If we consider that pictures, like words, are tools for communicating ideas, stimulating interests, arousing feelings and emotions, we know that children should be given more opportunities for graphic expression of their ideas. They should definitely be trained in the power to create and transmit visual images.

Whether we follow the track of the developed motion picture print, which brings the world of nature, industry and art to the child in the form of pictorial impressions of others, or whether we follow the track of original, individual motion picture production, which takes the youth out to explore the world and furnishes a medium for his pictorial expression, we must concede that the motion picture film is a tool which seems directly fashioned to meet the needs of our school life.

Printing with masks

[Continued from page 19]

of two films over the sprocket. This is a great aid in keeping masks and negatives in accurate register when editing. Straight, one sixteenth of an inch splices are preferred for this type of work.

If a means of suspending the camera vertically, such as a cartoon table, can be arranged, interesting variations for mask A easily may be obtained. Should it be impractical to support the lamp underneath a ground glass which has been set in the table, the problem can be solved by building a small box. Paint it inside with flat black paint and cover the bottom with black velvet. Over the open top, place a sheet of plain glass and, over this, place a piece of cardboard from which a rectangular section, a bit larger than the camera field, has been cut out. Fig. 2 on page 31 shows the construction. The box, with its black interior, forms a "camera cave" which, when properly lighted from the outside, will present a dead black area within the cardboard rectangle. The lights, as shown in the diagram, must be placed

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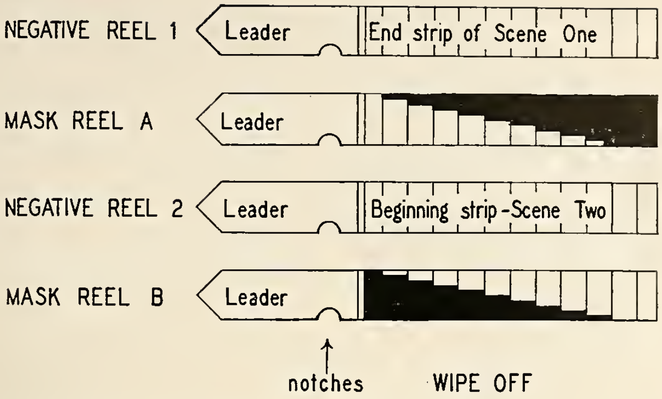
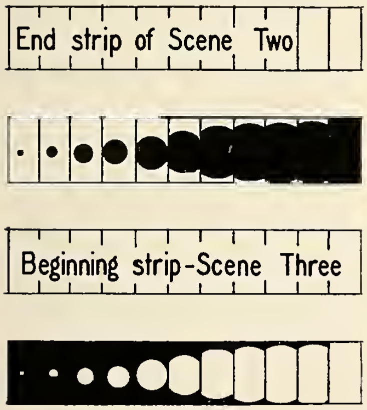


Fig. 1, a diagram of masks to produce a vertical wipeoff

low and at an angle so that there will be no reflections from the bottom of the box.

An ingenious mask can be made by painting the back of a jigsaw puzzle white and placing it on the camera cave with the white side upward. Using single frame exposures, remove the pieces one by one. Print the complementary mask and combine them as described above.

A scheme for printing masks that will make iris wipeoffs

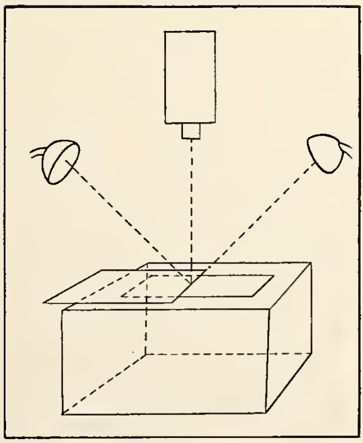


To make a mask which will produce an iris wipeoff, one of the best of these effects, cut out from white paper a series of discs, each with a diameter slightly larger than the preceding one. Place these circular pieces of paper one after another on the glass over the cave, using pegs or some other means of registration, and photograph them frame by frame. The final mask should contain at least sixty frames. The same effect may be secured by means of a lens vignetter, but the edges of the circles will not be clean cut and the final result will have a broad white line around the circle. The wipeoff design may be in the form of squares, diamonds or ovals as desired; it may even be a mixture of these, one form gradually changing into another as the iris wipeoff progresses.

While wipeoffs created by masks made by photographing drawings are not so satisfactory in contrast as those made from masks produced by the ground glass or camera cave, their novelty excuses their lack of perfection. For example, by using dull black ink on white paper and making single frame exposures, masks with whirling spirals may be obtained. Spotted wipeoffs are produced by causing ink blotches, one by one, to cover the field gradually. Title letters may form and, gradually expanding, they may introduce a new scene.

Painting in a moving scene is a complicated effect that will enliven a hodgepodge reel. The screen is darkened, a hand holding a paint brush appears and paints in a moving scene. To do this, mask A is photographed as usual, but, instead of a moving card, a hand paints black ink on the white card, the ink being spread finally over the entire frame. The usual procedure is then followed except that mask B is printed with a strip of clear film, because mask B makes the black background which the scene

Fig. 2, a plan for a "camera cave" for making trick masks



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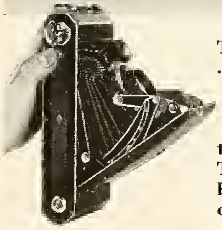

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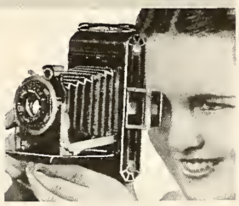

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will displace. Parts of the scene may show through the shadows of the hand but, if the action is rapid, it will not be noticed. It is possible to forestall this by printing further masks, but this complicates the process.

The whole secret of successful effect printing by this process depends on matching the density of the printed strip containing the effect with that of the printed scenes to which it is to be spliced.

Enlivening winter films

[Continued from page 14]

made runners of the right size (these things always happen to be there providentially, and nobody asks how) and launches her perilously down a few feet of snowbank. Whatever the main action, the parallel minor key action, done quite seriously and in a matter of fact way, will turn the whole event into a delightful comedy. Of course, reverse cranking also may be used in the big events and can be depended upon for a sure fire laugh. The trick may be stale to the point of being contemptible, but it is no worse than the usual after dinner jokes, which are expected of every self respecting speaker. Reaction shots in closeup, of spectators watching the events, are also essential in spacing the main action.

The convenience and facility of the amateur movie camera are very helpful in filming winter sports, as indeed they are in recording all sports. Only a small camera, for example, can be held in the hand of a person sitting in the front of a toboggan, to give a worm's eye view of speed close to the ground. Such an action shot taken from the point of view of the performer is more striking than one taken through the eyes of the spectator. The ease with which the amateur camera can be moved from place to place should lead the active movie maker to seek the performer viewpoints. For example, in a sequence of a ski jump, a shot from the top of the jump, showing the steep incline and the dizzy drop below, will impart to the audience some of the thrill of the jumper, since it shows the scene as he sees it. It is easy to get the shot and splice it in just before a scene of the beginning of a jump, made from the spectator viewpoint. Frequently, a shot made from the performer's viewpoint actually may be taken before or after the main part of the sequence.

To those who are scenically inclined, snow will present many opportunities, which should be interspersed studiously with fast action shots and with occasional laughs, as well as a number of very large closeups of things, such as individual snow laden boughs, dripping stalactites or animal tracks.

Needless to say, the reel should not end with farewell scenes of any kind, or packing to go home. The anticlimax would be painful. A spectacular ending, in slower tempo, such as the conventional shot of a lone snowshoe hiker going downhill into the setting sun, will leave a pleasanter memory.

If the filmer has been good natured enough to take a number of posed shots of friends and family, shots that have no particular meaning and do not help build up suspense, it would be a mistake to include them in the reel, in the hope that they will later be eliminated. Any picture that is of fairly general interest, that could be exhibited to clubs or social groups, should be free from trivial personalities. This does not mean that it should be impersonal—far from it; but all the personalities in it should obviously "belong." The best way to dispose of these courtesy shots is to make a separate reel of "sidelights," in which they will appear to the satisfaction of the subjects. The fact that "we" played contract with the Browns several evenings at Winterland Lodge is not relevant to a story of winter sports, but it may be acceptable in a story of a winter vacation. Another point to bear in mind, to avoid jarring the susceptibilities of strangers who may see the main reel, is to present the family, not as heroes, but rather at a slight, though not humiliating, disadvantage. Being laughed at tends to create a more friendly feeling.

Looking over old ones

[Continued from page 15]

man in. A surprise ending would run circles around the cleverest of bromidic fade outs. We decided henceforth to avoid contemporary slang and humor. "I faw down and go boom" was quite the rage some time ago, but when screened before a modern audience the scene and the title that follows fall flatter than a sourdough pancake.

In the second part of the professional criteria used by the aforementioned movie critic, we took up the matter of "competent acting". Again we unloaded a barrage of questions.

On the basis of their experience, did the various characters perform to the best of their ability? How were the principal characters introduced? Were characterizations clear or too complicated? Were actions stilted and actors unnaturally posed? Was this the fault of the story, the director or the actor himself? Did the film contain too many persons? Too few? And could a new audience tell the hero from the juvenile or the villain from both?

It took us quite some time to realize that our audiences were struck more by the novelty of home movies than by any effort on our part to produce a good film. Our actors were applauded not because they displayed a certain amount of talent but because members of the audience had more than a casual acquaintance with the cast itself. The audience took too much for granted. Each one came prepared to laugh at the antics of his friends. If our movie had been a tear jerking melodrama, they still would have laughed. As for the acting, our players were as competent as one might expect individuals to be who had had little dramatic experience. No previous screen tests were made nor tryouts held. We wanted actions that were free, unrestricted, natural. We got them.

Third, we pondered over questions that arose concerning "able direction". Here were some of them:

Did the director really know what he was doing? Did he interpret the script ably for the actors? Did he make the best of every little incident? Were sufficient rehearsals held to warrant shooting? Were minor details watched? Did the film have any outstanding errors in the way of direction? How might these be avoided in the next film?

In at least one respect our picture differed from similar productions. The actual performers had no knowledge of the working scenario. Their acting was spontaneous. We explained each scene on location, and they responded so well that rarely was more than one rehearsal necessary. Here we erred. Had we tossed our "experiment" to the four winds and handed out mimeographed sheets of the script for actors to study and interpret, the finished product might have seemed less crude.

Since the film was shot outdoors, only the simplest sets and properties within amateur range were employed. Local color constituted all our backgrounds. The Minneapolis municipal auditorium was transformed into a movie lot merely by hanging a white on black lettered "Hollywood Studios, Inc." sign on one corner of the building. Yawning sand pits near the edge of the city served nicely for our Mojave Desert sequences, while tumbleweeds doubled for sage brush. An old excavation shelter was turned into a county jail merely by hanging an appropriate sign over the metal barred window and taking closeups of our hero making grimaces behind the rectangular opening. In handling one minor detail in our hero's leap from the high bridge we failed. We thought that if we shot at a distance of several hundred yards it would make no difference even if our dummy double were not clad in white outfits like our own. But it did make a difference, as our audiences were quick to observe.

The matter of "appropriate production" was considered in the fourth and final analysis.

Did the cost of production reflect upon the finished film? Were such costs kept within reasonable means for an amateur photoplay? Were appropriate camera angles employed? Was lighting properly handled? Was the film well titled and edited? How might we polish up such a picture if all the sequences were reshot?

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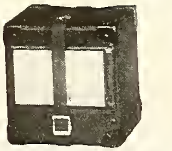

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While we broke records for fast filming (sixty three scenes were shot on two consecutive Sunday mornings), we might have obtained more pleasing results if we had waited for better lighting and fluffier clouds to enhance our backgrounds. Although no retakes were necessary, some of our over and underexposed scenes might have been improved if they had been reshot with an exposure meter. We held that the only cost of production was the price of the raw film. That proved to be a pretty idle boast.

Our scenes were mostly pantomimic, containing little conversation. Some of them were very obvious. We should have brought in more suspense. Although our picture was made mostly for fun, we should have been doubly rewarded if we had paid stricter attention to photographic values.

We have found that criticism, when properly projected, can make some very worthwhile impressions in the most sensitive of cine emulsions.

Producing the plot

[Continued from page 17]

when the clouds were similar to those in the scenes of the real lighthouse tower. Then we had the characters go through their action on the gas station tower, framing them against the sky. By splicing this scene after a tilt shot up the Barnegat Light tower and by following it with long shots of the actual lighthouse, we managed to produce a fairly convincing sequence. Actual shots of the beach were cut in and a touch of realism was added by means of a nautical looking telescope made of mailing tubes and gold foil.

The designer of the sets, H. Paul Van Etten, succeeded in serving as a combined electrician, sign painter, carpenter, model maker and actor. We made two scale models of Barnegat Light, one large one for closeups and to show the light beam flashing at night and another for the long shots. The large one was made from a cylinder of cardboard and coated with a patching plaster which in turn was painted. The platform was the lid of a coffee can and the railing was made of nails and wire, while the glass windows were constructed of old, clear, cut film with a ground glass coating. The top was a dome like paste jar cover, and a projector lamp provided the illumination for the light.

The other model was a smaller scale lighthouse and included a section of the shore line. We built up the miniature shore line by tacking rough wads of cloth and cardboard on a long board, until the desired shape was produced, and then covering it with plaster of Paris to smooth it out. This was painted to accent the contours. A coat of white shellac was then applied and, while it was sticky, white sand was sprinkled over the whole

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model. When the shellac dried, the surplus sand was brushed off and a small piece of sponge was glued on here and there to represent shrubbery. Flashing the light was accomplished by means of a regular snap switch, since we found a flicker device gave too short a flash to register properly. To complete the miniature construction, we needed a ship, so we purchased an inexpensive toy ship kit and built a fifteen inch fishing schooner. We assumed it would be quite easy to make the ship scenes in a shallow pool, producing waves with an oar, fog with dry ice and rain with a hose. We built a special reflector boom so that we could hang a cluster of Photofloods out over the water and flash them on and off for lightning. With our camera, light boom, extension wires, models, black cloth background, a package of soap powder to make scum on the water, a bottle of blueing to conceal the bottom of the pool, garden hose for the rain and ten pounds of dry ice for the fog, we were ready to produce the big sequences. But we worked an entire evening without shooting a single foot of film.

The black cloth got wet and cast reflections, the dry ice clung to the water, refusing to rise above the side level of the pool, which left the lower half of the lighthouse invisible for photographic purposes, while the upper half stood out above a flat level of mist. As soon as the spray was turned on, the air currents blew all the fog away. The pool was so wide that our waves turned into gentle rollers and the ship rolled gently instead of pitching.

Finally, we solved the problem by shooting these scenes in a small tin tank and using one hose for rain and another to produce a fine misty spray, which gave the effect of fog. Our final boat scene was the result of a joke. One night we had finished our scheduled shooting and had five feet of film left in the camera. One light was shining on the wall of the room which was painted brown half way up and cream the rest of the way. Somebody suggested placing the ship so that it would cast a shadow and letting the brown part of the wall represent the water. This was done and as the boat tipped back and forth we finished the roll of film. When the roll came back from the processing laboratory, we had trouble in remembering when we had made the scene, for it was certainly genuine in its effect.

In the long shots of the miniature lighthouse, we wanted to represent the keeper with a flare, standing near the lighthouse. Our attempt to make a small flare was a failure, so we located a certain patch of shrubbery in the reflex finder and marked the spot with an ink dot on the finder lens. We rewound the shot, took our character out on a golf course and had him walk away from the camera, holding a magnesium flare in his hand. When he was far enough away

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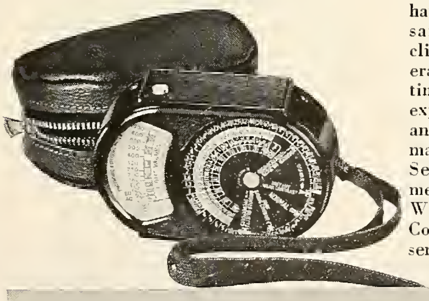

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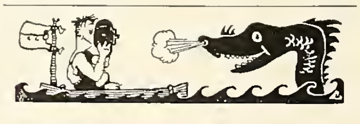

to appear in proportion to the miniature, we framed him in the viewfinder so that he was in the position indicated by the ink spot made on the finder when the first exposure was made. Then we reexposed the scene, stopping the lens down so that nothing would register except the flare and the outline of the body. This turned out to be one of our most successful effects, since it showed the lighthouse flashing, the lightning and a man with a flare walking on the beach.

While we were on the golf course, we also filmed a shot of a roman candle being fired at some distance, to represent the distress rocket from the ship.

Our next problem was to get some actual shots of people coming from the lighthouse in the storm. Luckily we found an outside door in a curved cellar wall that would appear to be the door of the lighthouse, so we carried out lighting equipment and hose lines and, by arranging for a heavy spray to fall on the scene from a platform above the door, we achieved a genuine rain effect. The kerosene flame in the lanterns carried by the characters registered well, although we had Photofloods inside the building, to silhouette the figures as they came out, and kept a general illumination on the scene to bring out the rain in addition to the lightning flashes. We discovered an interesting fact in filming the rain sprays. If lighted from the rear, the shower of water is almost invisible and if lighted from the front only the spray nearest the camera will show, so it was necessary to place plenty of light at the sides and to screen the lights from the lens.

Our two other rain sequences with people were handled in much the same way except that, since the scenes were closeups, we used an extra spotlight to increase the light on the faces. The spot was pointed to make the light appear to come from the lantern, which was carefully shown in a scene.

In the second of the rain closeups, we wished the character to be seen from the inside of a room as he came out of the storm and pressed his face close to the window to look in. In this case, we turned the hoses to very fine sprays so that the water would be seen flowing down the glass but would not beat hard enough to spoil the clearness of the facial expression. We had to light the face from the outside to represent the lantern as well as from the inside to show more detail.

After a number of experiments in an effort to secure a suitable closing atmosphere, we finally arranged a slow fade out on the last scene of the picture. Then we followed with a fade in on the lighthouse beacon flashing in regular rhythm and a shot of what appeared to be swirling waves showing faintly in the darkness and intermittently lighted, corresponding to the lighthouse flashes, the effect being that of the beacon on the water. As the water swirls and ebbs away, the end title is left seemingly impressed in the sand on the beach.

Of course this was accomplished by reverse action. The end title was drawn in the sand on a sheet of black tin which was placed in a tub. After the camera was started, the water was poured in and stirred around. The scene was filmed with the camera upside down.

For making closeups in the sunlight, we used cheese cloth nailed on wooden hoops which were held over the heads of the characters. Silver paper reflectors, three feet square, were used when the closeups were taken in the shade. Both of these devices helped in giving roundness to the scenes. In interiors, we used Photofloods in lamp fixtures and, in addition to regular reflector units to give overall lighting, we hung near the set several large aluminum dishpans in which lamps had been placed. We used no special flat reflectors indoors but built up the lighting by increasing the number of light sources. We worked with large apertures on closeups to throw the background out of focus. Back lighting was used on almost every scene.

Here are some facts about the production of *Not One Word* which may interest other amateur photoplay producers:

Entire time spent on production—four months
Actual time in rehearsals and filming—three weeks
Film exposed—1750 feet
Length of finished picture—480 feet
Film used—panchromatic reversal
Photoflood bulbs burned out—43
Lighting units—4
Cost—approximately $125.

All scenes were made from a tripod. All daylight exteriors except closeups were shot with a K 2 filter for general work and a red "A" filter for cloud effects.

Although *Not One Word* has flaws, it does indicate quite definitely that the amateur photoplay producing field is limited only by the imagination and the ingenuity of the technicians.

The first fifty feet

[Continued from page 23]

Another significant element is the cleverness with which the precise time of day in the story was suggested. The opera house was photographed just as the crowd left, establishing the point that the opera was over and preparing spectators logically for the scene in the dressing room.

It is attention to small details such as these which makes a picture successful. A great deal can be suggested to the spectator by a carefully planned opening sequence. A good opportunity is afforded to study the best professional practice in the theatre, and the ambi-

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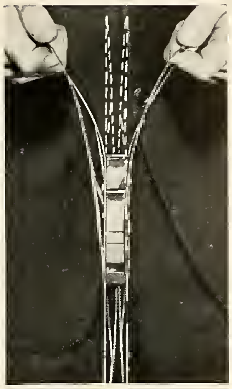

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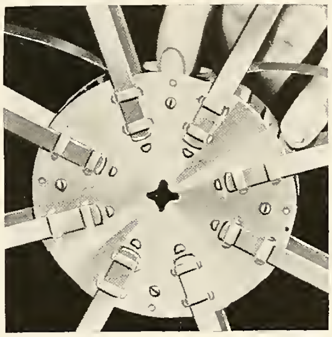

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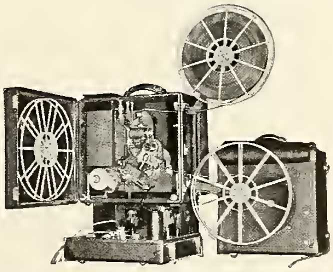

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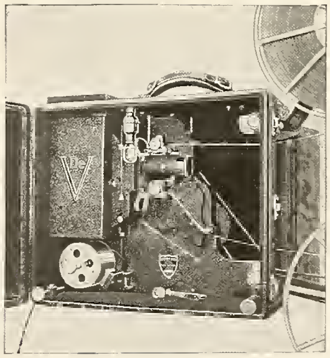
At left: The DeVry No. 60 16mm. camera holds 100 ft. film—Day-light loading $57.50.

DeVry No. 60—16mm. camera



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tious movie maker should make good use of his time at the cinema, by analyzing introductory and closing sequences particularly.

The first fifty feet are the hardest, but attention to a few simple rules will make the job of working them out on the editing board an easier one.

1. Try to establish the time and place by selecting and photographing suitable scenes when making the picture.
2. Use a minimum number of titles at the start.
3. Keep introductory scenes short.
4. Keep the tempo fast, by changing the point of view frequently, until the main portion of the film begins.

Easy cine tricks

[Continued from page 20]

I know of few cases wherein the cameraman ever had the good fortune to be photographed well! Usually the obliging friend cuts off his head or an arm. Use the mirror and you can get a scene of yourself photographing yourself, or place the camera on a tripod, point it into the mirror, step out at an angle so that you see the camera lens and you will get a picture of yourself minus the camera.

Numerous amusing scenes can be made with a mirror, but it is just one of the devices to aid the cameraman who would like to produce special effects and yet who has no special facilities. Never allow yourself to be handicapped by simple equipment. Use your imagination!

Artistry with light

[Continued from page 21]

harshness and lack of modeling which changes to less harshness and better modeling as the sun's angle above the horizon decreases. This is the reason that outdoor photography is limited to the hours before ten and after three when best effects are desired.

To imitate this lighting, we use a general flood of light, balancing it to eliminate all cast shadows and modeling. Then, from a source of light at one side, above and in front of the subject, we throw a strong, oblique light upon it which gives the desired modeling and form. Full illumination and proper modeling tell the story of successful lighting.

The last factor requires the separation of planes by light. Even with the lighting which has been described, we often fail to secure the illusion of depth which is desirable. Actors appear to be moving immediately in front of the background, and the illusion of the third dimension is lacking.

Depth in any scene is usually more pronounced when a back light is used. As a rule, this light is placed high, at one side and against the back wall. It is, of

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course, kept outside the camera field. In many cases, two back lights, one at each side, placed so that the beams cross, may be used to good effect, provided that other illumination is strong enough to kill the shadows which might otherwise be cast by the back lights. They will add life and sparkle to the principal subjects and separate them from the background.

General back lighting may be said to be one of the essential factors of successful motion picture lighting. However, it is not to be confused with another type of illumination, spot back lighting, which will give a pronounced halo to the subject. This type of concentrated back light should be restricted to the closeup or semi closeups. On closeups, full illumination, more pronounced accent or modeling light, concentrated back light and a soft focus lens will give quality which cannot be secured in any other way.

Two double Photoflood groups could be used for flood lighting, a triple cloverleaf for a modeling light, two singles for back lighting and the spot for concentrated back lighting and for additional "pick up" accent lighting. Such an outfit will enable any amateur to make films comparable in lighting quality to that of the professional screen.

The clinic

[Continued from page 18]

signed for miniature camera work. Some use 35mm. positive for making the contact negative and others the slow lantern slide plates or commercial film. It is obvious that a slow, color blind film is best, since there is no need for panchromatic emulsion. The frame to be enlarged should be cleaned very carefully and placed, emulsion to emulsion, against the unexposed film.

Recently, attention was drawn to the fact that direct positive photographic paper, such as that used in the automatic snap shot machines, could be employed in making frame enlargements. The image is projected on the paper which is then put through a regular reversal process, producing a positive image in a short time. The paper can be had with a waterproof base so that the entire operation takes only about ten minutes. The manufacturers of the paper can give full instructions for its processing.

Scripts for talkies

[Continued from page 16]

smoothes his hair coaxingly.)
"I want to get married."

Johnson speaks with a short laugh:

Johnson
"Most young girls do, don't they?"

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Mary replies:

> *Mary*
> "Sure. But I want to marry one particular person. Don't get angry, Dad. I want to marry Jack Hastings."

Johnson rises so suddenly he almost throws Mary off her insecure perch. He speaks angrily:

> *Johnson*
> "That fellow! Mary, you know. . . . "

Mary speaks coaxingly, interrupting him:

> *Mary*
> "I know, Dad. You hate his father because you feel he cheated you. But that doesn't make Jack a swindler too, now does it?"

Johnson raises his hand negatively. He speaks:

> *Johnson*
> "Like father, like son." (Growing emotion.) "I want nothing to do with them. Mary, if you marry that young whelp, I'll . . . "

Scene 8. *Medium shot.* Mary rises from the chair and, turning, she quietly but determinedly faces the old man. She speaks with resolution:

> *Mary*
> "Whatever it is you will do, Dad, go ahead. I'm going to marry Jack."

Johnson leans back in his chair regarding her. He speaks:

> *Johnson*
> "In spite of my wishes?"

Scene 9. *Semi closeup.* Mary looks past the camera which occupies the position of Johnson. She says bravely:

> *Mary*
> "In spite of your threats and your prejudices."

Fade out.

In these few brief scenes, you have shown Mary's determination to marry Jack, that her father is highly prejudiced against the boy and that Mary has a mind of her own. In a dozen speeches you have created a crisis. It is not necessary to tell why Johnson hates the elder Hastings. That is not important at this moment. If it is advisable to do so later, write it into another sequence.

If you have a longer action, all of which must be spoken in continuity, then make more changes in camera viewpoint to break the monotony of the long tête à tête, which still too often makes professional productions boring.

One point always to be kept foremost in the mind is to hold the dialog to the character, but not too closely. Extremes of speech are to be avoided, but in a general way a gangster does not use the vocabulary of a college professor. Neither does he employ what Hollywood considers the proper thing. Some forty years in the newspaper business have brought me in contact with all walks of life, from gunmen to geniuses. Few of them speak the way they are made to talk in the Hollywood lots.

The general tendency of the novice is to resort to the slightly elevated language of the Victorian stage, if not the Elizabethan drama. But it will be noted that most of the long run pictures are marked by a natural and convincing speech. Use good English, save for the illiterate characters, and avoid slang. Homemade, even more than studio made, talkies are destined for preservation and reuse. The current slang becomes outmoded and tiresome. "Wanna buy a duck?" is not getting half the laughs it commanded even six months ago. In a year it will be uncouth.

Dialog's main purpose is the exposition of the plot. This should be kept constantly in mind. It also should charm with its naturalness and fluency. If it has wit, so much the better. But wit does not necessarily connote a succession of "wisecracks" from one or two of the characters.

Humor in a situation, however, can be made to serve an important technical purpose. Good dramaturgy requires that a mounting suspense shall not reach the highest tension before the dénouement, which would, in that case, become falling action. In silent drama, script writers resorted to comedy action; in dialog films, this is supplemented with a quip.

Let us suppose that you have achieved a necessary but not too important murder. It comes too early in the play to permit you to mount continuously from there to the big moment. The audience is all keyed up. The strain must be reduced. To solve the problem, you introduce a brief street scene with plenty of rain and all that. A policeman and a pedestrian meet. Perhaps neither will appear again in the picture. The script might run as follows:

Scene 10. *Medium shot.* A street scene at night. Rain is falling. A policeman is huddled into his overcoat. A pedestrian enters and pauses. He speaks:

> *Pedestrian*
> "Nasty night, officer."

The policeman nods his head in reply, saying:

Policeman
"It is indeed, sir. 'Tis a fine night for a murder!"

The audience laughs at the stupid officer. It *has* been a fine night for a murder, but he doesn't know it. There is a mental slump in tension and the major action is taken up at a lower key than would have been necessary had there not been this interruption.

Be simple, natural, explicit and interesting and the talking script is merely a silent drama with some dialog added. It is full of pitfalls but, if you avoid these, it is as simple as writing a letter. Do not let the first few mistakes discourage you. It is through mistakes that Hollywood learned, and your errors will be far less costly.

Amateur clubs

[Continued from page 24]

and *Adirondack Adventure* respectively. Herbert H. Johnson, ACL, presented *The World's People*, a 1934 Ten Best winner made by Mr. Johnson and Edmund Zacher, II, ACL, of Hartford, Conn., with an effective accompaniment of music and narrative. Other films screened, without sound, were *Snowdrifts and Snowshoes*, by Theresa and Thomas Kircher, ACL, and *Maiden Voyage*, by Konstantin Kostich, ACL.

Chicago chooses ■ Officers for the new year have been elected by the Chicago Cinema Club as follows: J. D. Brubaker, president; G. Arras, vicepresident; G. R. Turtle, treasurer; H. G. Aschoff, secretary. The contest for the best film of the Century of Progress made by a member has been concluded and results will be announced shortly.

Detroit Edison ■ More than sixty camera enthusiasts attended a late meeting of the Detroit Edison Camera Club, ACL, in Detroit, Mich., which featured the screening of *Vitex D* and *In a Valley in the Border Hills*, outstanding industrial pictures lent by the Club Film Library of the League. According to W. G. Knickerbocker, ACL, program chairman, many in the audience found these films better than professional work in the same field.

Exclusively 8 ■ The formation of the Los Angeles Eight Millimeter Club, a group devoted exclusively to users of the narrower width equipment, has been announced in California by Claude W. A. Caderette and Randolph B. Clardy. The first general meeting is scheduled for the tenth of this month, at the Bell & Howell auditorium in Los Angeles, and the organizers extend an invitation to attend to all Eight filmers of the community.

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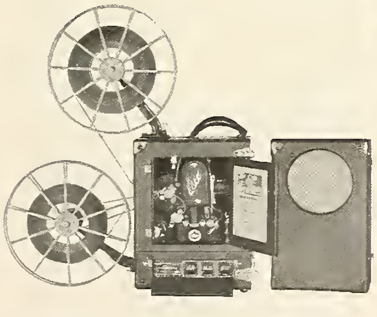

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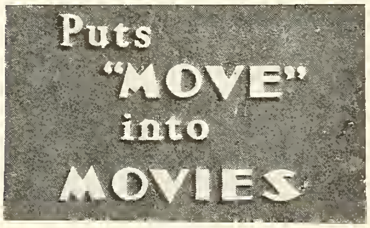

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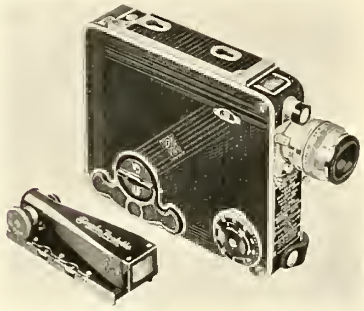
News of the industry

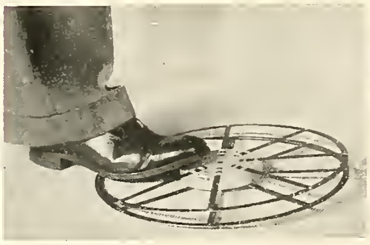
[Continued from page 25]

West 45th Street, will be utilized for demonstration and projection purposes. The Boston office, at 140 Berkeley Street, will be managed by Irvin Buchdahl.



Optical Viewfinder is a new feature of Simplex Pockette

Jottings ■ The Craig Movie Supply Company, wholesale dealers in motion picture equipment and distributor of the well known Craig Splicer, has moved recently to 1053 South Olive Street, Los Angeles, Calif. ■ A new MOVIE MAKERS dealer in New Rochelle, N. Y., is Ollie V. Crennan, 498 Main Street; he invites amateurs to visit and consult with him. ■ Burleigh Brooks, whose Rolleiflex importation continues to be a best seller, states that Agfa color roll film in a size to fit this camera will be available shortly after the first of the year. The *Rolleiflex Book*, a useful volume to owners of this camera, is available at Brooks headquarters, 127 West 42nd Street, New York, or through dealers.



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Annual directory of MOVIE MAKERS display advertisers

THE *Annual directory of* Movie Makers *display advertisers* is published as a service both to prospective purchasers of amateur movie equipment and to dealers. Every article or service advertised in Movie Makers during 1934, and in this number, is listed in alphabetical order and is followed by the names of the advertisers and the numbers of the pages on which the advertisements will be found.

Each advertiser, who offers a particular article or service in the advertising columns of this number of Movie Makers, is listed under the appropriate heading in bold faced type. This provides a convenient reference for products offered in this particular number of Movie Makers.

Amateur cameramen and dealers in cine supplies will find this index a remarkably complete listing of amateur movie equipment and services marketed during the past year. If it is preserved, it should prove valuable for reference purposes during 1935.

Alignment Gauges
- Marshall Field & Co. 1934: 123.

Binoculars
- Marshall Field & Co. 1934: 391.
- Wollensak Optical Co. 1934: 160; 208; 254; 299; 347; 382; 443; 484; 542.

Books
- Gotham Book Mart. 1934: 299.
- Willoughbys. 1934: 48.

Bulbs, Lighting
- Eastman Kodak Co. 1934: 66; 447.
- ***GENERAL ELECTRIC CO.*** 1934: 27; 77; 430; 472; 507. ***JAN. 1935: 33.***
- Mogull Bros., Inc. 1934: 211.
- Rab Sons, Inc. 1934: 214.
- White Ray Mfg. Co. 1934: 312; 358; 402.

Cameras, Movie
- Allen's Camera Exchange. 1934: 80.
- Bell & Howell Co. 1934: 3; 88; 91; 176; 179; 264; 267; 352; 355; 448; 451; 499.
- The Berndt-Maurer Corp. 1934: 344; 386; 434; 482.
- ***BURKE & JAMES, INC.*** 1934: 28; 74; 120; 171; 206; 252; 299; 312; 358; 402; 536. ***JAN. 1935: 34.***
- Burrage, Henry Dyer, 1934: 485.
- ***G. A. BUSCH & CO. JAN. 1935: 40.***
- Camera Corner, 1934: 298.
- Central Camera Co. 1934: 546.
- Almer Coe & Co. 1934: 255; 299; 347.
- Abe Cohen's Exchange. 1934: 79; 205; 340; 508.
- Columbus Photo Supply. 1934: 481.
- ***CRENNAN, OLLIE V. JAN. 1935: 39.***
- ***HERMAN A. DeVRY, INC.*** 1934: 140. ***JAN. 1935: 37.***
- Dubes' Camera Service. 1934: 550.
- ***EASTMAN KODAK CO.*** 1934: 23; 25; 67; 110; 132; 154; 157; 203; 220; 245; 263; 284; 308; 330; 351; 377; 396; 425; 473; 533; 559. ***JAN. 1935: 29.***
- ***D. F. ELDER & CO.*** 1934: 542. ***JAN. 1935: 38.***
- Marshall Field & Co. 1934: 117; 123.
- Gillette Camera Stores, Inc. 1934: 538; 547; 557.
- H. C. Film Service. 1934: 214.
- ***J. C. HAILE & SONS.*** 1934: 124; 162; 214; 246; 440; 482; 548. ***JAN. 1935: 38.***
- Harry's Camera Shop. 1934: 34; 124; 169.
- Herbert, Henry. 1934: 540.
- ***HOCKENBURY, ALBERT S.*** 1934; 214; 303; 546. ***JAN. 1935: 47.***
- Huesgen, Chas. H. & Sons. 1934: 160; 212.
- ***INTERNATIONAL PROJECTOR CORP.*** 1934: 4; 92; 136; 183; 227; 272; 315; 360; 400; 456; 496. ***JAN. 1935: 4.***
- Klein & Goodman. 1934: 443; 478; 555.
- ***LUMA CAMERA SERVICE.*** 1934: 32; 74; 116; 166; 212; 255; 298; 340; 486; 555. ***JAN. 1935: 47.***
- Madison Mart. 1934: 256.
- ***MOGULL BROS., INC.*** 1934: 70; 168; 211; 338; 393; 435; 543. ***JAN. 1935: 38.***
- Motion Picture Camera Supply, Inc. 1934: 246; 303.
- National Camera Exchange. 1934: 211.
- Newman's Camera Exchange. 1934: 36; 166; 486.
- Paragon Camera Co. 1934: 125; 213; 358; 402.
- ***RCA VICTOR CO., INC.*** 1934: 428; 450; 494. ***JAN. 1935: 2.***
- ***RAB SONS MUSIC & CAMERA CO., INC.*** 1934; 78; 162; 300; 438; 484; 557. ***JAN. 1935: 42.***
- ***SCHICK, SUNNY.*** 1934: 34; 83; 116; 168; 209; 294; 342; 387; 440; 485. ***JAN. 1935: 40.***
- R. E. Stuart Co. 1934: 540.
- ***VICTOR ANIMATOGRAPH CORP.*** 1934: 95; 135; 180; 223; 271; 311; 501. ***JAN. 1935: 9.***
- Willoughbys. 1934: 35; 48; 182; 228; 268; 379; 405; 474; 475; 510.
- Wolk Camera Co. 1934: 303; 336.
- World Film Enterprises. 1934: 544.

Cameras, Still
- ***BROOKS, BURLEIGH.*** 1934: 292; 384. ***JAN. 1935: 47.***
- ***BURKE & JAMES, INC.*** 1934: 28. ***JAN. 1935: 34.***
- ***CRENNAN, OLLIE V. JAN. 1935: 39.***
- ***EASTMAN KODAK CO.*** 1934: 31; 69; 115; 161; 201; 249; 293; 337; 381; 427; 477; 535. ***JAN. 1935: 31.***
- Mogull Bros. 1934: 338; 393.
- National Camera Exchange. 1934: 211.
- Newman's Camera Exchange. 1934: 166.
- Photo Utilities, Inc. 1934: 345; 387; 545.
- ***RAB SONS MUSIC & CAMERA CO., INC. JAN. 1935: 42.***
- Willoughbys. 1934: 268.
- Carl Zeiss, Inc. 1934: 205; 247.

Carrying Cases
- Bell & Howell Co. 1934: 503.
- Abe Cohen's Exchange. 1934: 79.
- ***FIBERBILT SAMPLE CASE CO.*** 1934: 252; 299; 344; 386; 432; 486; 546. ***JAN. 1935: 34.***
- H. C. Film Service. 1934: 214.
- Mogull Bros. 1934: 70.
- Willoughbys. 1934: 268.

Chemicals
- Milio Film Co. 1934: 384; 440.
- Photo Crafts Laboratory. 1934: 34; 74; 118; 162; 206; 439.

Distance Meters
- Central Camera Co. 1934: 546.
- Willoughbys. 1934: 268.

Editing Devices
- Bell & Howell Co. 1934: 503.
- Eastman Kodak Co. 1934: 71; 527.
- ***KIN-O-LUX, INC. JAN. 1935: 42.***
- Luma Camera Service. 1934: 436; 486
- Mogull Bros. 1934: 481.
- Motion Picture Camera Supply, Inc. 1934: 246.
- Willoughbys. 1934: 48; 474.

Effect Devices
- Bell & Howell Co. 1934: 503.
- ***BROOKS, BURLEIGH.*** 1934: 72; 120; 162; 204; 256. ***JAN. 1935: 47.***
- C. P. Goerz Amer. Opt. Co. 1934: 36.
- ***REYNOLDS, ERNEST M.*** 1934: 384; 432; 480; 555. ***JAN. 1935: 47.***
- Willoughbys. 1934: 268.

Enlargers
- Bell & Howell Co. 1934: 503.
- ***BROOKS, BURLEIGH. JAN. 1935: 47.***
- Miniature Camera Accessories Co. 1934: 298.

Enlargements
- ***HORNE MOVIE SERVICE.*** 1934: 32; 70; 124; 212; 255; 338; 391; 438; 486; 538. ***JAN. 1935: 42.***
- Madison Mart. 1934: 256.

Equipment Built To Order
- ***THE BERNDT-MAURER CORP.*** 1934: 344; 386; 434; 482. ***JAN. 1935: 32.***
- ***G. A. BUSCH & CO. JAN. 1935: 40.***
- National Cine Laboratories. 1934: 256; 546.

Exposure Meters
- Bell & Howell Co. 1934: 503.
- ***BROOKS, BURLEIGH, JAN. 1935: 47.***
- Central Camera Co. 1934: 546.
- ***DUBES' CAMERA SERVICE.*** 1934: 550. ***JAN. 1935: 42.***
- Marshall Field & Co. 1934: 123.
- ***C. P. GOERZ AMER. OPT. CO.*** 1934: 36; 298; 340; 436. ***JAN. 1935: 34.***
- International Projector Corp. 1934: 4; 272; 496.
- ***PHOTO UTILITIES, INC.*** 1934: 295; 345; 387; 439; 545. ***JAN. 1935: 38.***
- Rab Sons Music & Camera Co., Inc., 1934: 78; 214; 256; 300; 380; 557.
- J. Thos. Rhamstine. 1934: 167; 253; 334; 549.
- Schick, Sunny. 1934: 247.
- R. E. Stuart Co. 1934: 540.
- ***WESTON ELECTRICAL INSTRUMENT CORP.*** 1934: 39; 75; 94; 163; 207; 226; 291; 341; 385; 431; 509. ***JAN. 1935: 35.***
- Willoughbys. 1934: 48; 182; 268; 316; 379; 474.

Film
- ***AGFA-ANSCO CORP.*** 1934: 139; 184; 224; 270; 314; 359; 403; 455; 505. ***JAN. 1935: 7.***
- Apex Films, Inc. 1934: 213; 250.
- Burke & James, Inc. 1934: 28.
- Bussey, W. Stuart. 1934: 540.
- Almer Coe & Co. 1934: 299; 347.
- Corpe, G. S. 1934: 439; 482.
- ***DUBES' CAMERA SERVICE.*** 1934: 550. ***JAN. 1935: 42.***
- ***EASTMAN KODAK CO.*** 1934: 22; 66; 110; 113; 157; 199; 203; 242; 285; 333; 374; 447; 492; 533; 527. ***JAN. 1935: 29.***
- H. C. Film Service. 1934: 214.
- J. C. Haile & Sons. 1934: 482.
- ***KIN-O-LUX, INC.*** 1934: 34; 78; 118; 164; 204; 248; 294; 338; 382; 437; 480; 553. ***JAN. 1935: 38.***
- ***LUMA CAMERA SERVICE. JAN. 1935: 47.***
- Milio Film Co. 1934: 440.
- Mogull Bros. 1934: 70; 168; 211; 259; 338; 393.
- Newman's Camera Exchange. 1934: 486.
- Rab Sons Music & Camera Co., Inc. 1934: 214; 300.
- Rod-Al Film Laboratory. 1934: 36.
- Straube Film Laboratory. 1934: 124.
- R. E. Stuart Co. 1934: 540.

Film Cement
- ***MOGULL BROS.*** 1934: 70; 393. ***JAN. 1935: 38.***
- ***PHOTO CRAFTS LABORATORY.*** 1934: 34; 74; 118. ***JAN. 1935: 42.***

Film Cleaners
- Bell & Howell Co. 1934: 503.
- Meer-Made Products Co. 1934: 202; 303.
- ***PHOTO CRAFTS LABORATORY.*** 1934: 34; 74; 118; 439. ***JAN. 1935: 42.***
- Victor Animatograph Corp. 1934: 501.
- Willoughbys. 1934: 48; 268.

Film Clips
- Eastman Kodak Co. 1934: 527.

Film Criticism
- Horne Movie Service. 1934: 32; 70.

Film Exchange
- ***CINE CLASSIC LIBRARY.*** 1934: 36. ***JAN. 1935: 42.***
- ***EASTIN FEATURE FILMS.*** 1934: 30; 80; 120; 166; 212; 250; 382; 438; 485; 548. ***JAN. 1935: 34.***
- Eno Film Exchange. 1934: 30.
- Harry's Camera Shop. 1934: 34; 78; 169; 484.
- Joseph Navilio Film Exchange. 1934: 34; 80.
- ***NEWMAN'S CAMERA EXCHANGE.*** 1934: 36; 548. ***JAN. 1935: 32.***

Film Preservation
- Horne Movie Service. 1934: 32.
- Snapshot Store. 1934: 37.
- Albert Teitel Co. 1934: 32; 80; 122; 171; 208; 256.

Film Rental
- Camera Corner. 1934. 298.
- Cine Classic Library. 1934: 441; 540.
- ***CRENNAN, OLLIE V. JAN. 1935: 39.***
- ***DUBES' CAMERA SERVICE.*** 1934: 550. ***JAN. 1935: 42.***
- ***EASTIN FEATURE FILMS.*** 1934: 30; 80; 120; 166; 212; 250; 382; 438; 485; 548. ***JAN. 1935: 34.***
- Franklin Music House. 1934: 485; 557.
- ***WALTER O. GUTLOHN, INC.*** 1934: 253; 389; 433; 537. ***JAN. 1935: 41.***
- ***HARRY'S CAMERA SHOP.*** 1934: 34; 78; 169; 384; 436; 484; 548. ***JAN. 1935: 47.***
- ***HEMENWAY FILM CO.*** 1934: 28; 78; 125; 168; 212. ***JAN. 1935: 40.***
- ***HOME FILM LIBRARIES, INC.*** 1934: 30; 159; 210; 393; 434; 484; 540. ***JAN. 1935: 30.***
- ***INTERNATIONAL EDUCATIONAL PICTURES, INC.*** 1934: 169; 206; 253; 296; 432; 478. ***JAN. 1935: 32.***
- Klein & Goodman. 1934: 166.
- ***KODASCOPE LIBRARIES, INC.*** 1934: 42; 86; 130; 174; 218; 262; 306; 350; 394; 446; 490; 558. ***JAN. 1935: 50.***
- LaTour & Tietsort. 1934: 37.
- Luma Camera Service. 1934: 384.
- ***MAJOR FILM LABORATORIES. JAN. 1935: 42.***
- ***MOGULL BROS.*** 1934: 37; 70; 168; 211; 338; 393; 435; 481; 543. ***JAN. 1935: 38.***
- Joseph Navilio Film Exchange. 1934: 34; 80; 122.
- ***NEWMAN'S CAMERA EXCHANGE.*** 1934: 80; 548. ***JAN. 1935: 32.***
- Visual Instruction Supply Corp. 1934: 162.

Willoughbys. 1934: 96; 138; 379.
Y. M. C. A. Motion Picture Bureau. 1934: 441; 546.

Film Sales
BOULDER DAM SERVICE BUREAU. JAN. 1935: 45.
Cascade Films. 1934: 252.
EASTIN FEATURE FILMS. 1934: 30; 80; 120; 166; 212; 250; 382; 438; 485; 548. ***JAN. 1935: 34.***
Eastman Kodak Stores, Honolulu. 1934: 434; 480; 551.
EMPIRE SAFETY FILM CO., INC. 1934: 34; 78; 542. ***JAN. 1935: 45.***
Franklin Music House. 1934: 485; 557.
Gerke, Frederic L. 1934: 28; 72.
WALTER O. GUTLOHN, INC. 1934: 253; 389; 433; 537. ***JAN. 1935: 41.***
H. C. Film Service. 1934: 214; 544.
HARRY'S CAMERA SHOP. 1934: 34; 78; 211; 248; 294; 344. ***JAN. 1935: 47.***
HASELTON, GUY D. 1934: 32; 74; 118; 544. ***JAN. 1935: 38.***
HEMENWAY FILM CO. 1934: 28; 78; 125; 168; 212. ***JAN. 1935: 40.***
Hollywood Film Enterprises, Inc. 1934: 114.
Keller-Schnurmacher Photofeatures. 1934: 256.
MAJOR FILM LABORATORIES. JAN. 1935: 42.
Mogull Bros. 1934: 393.
Newman's Camera Exchange. 1934: 36; 548.
Parry Film Co. 1934: 118; 208; 250; 292; 336.
REYNOLDS, ERNEST M. 1934: 36; 74; 432; 480; 555. ***JAN. 1935: 34; 47.***

Filter Holders
BROOKS, BURLEIGH. 1934: 73; 120; 162; 204; 256. ***JAN. 1935: 47.***

Filters
Bell & Howell Co. 1934: 503.
BROOKS, BURLEIGH. 1934: 73; 120; 162; 204; 256. ***JAN. 1935: 47.***
Burke & James, Inc. 1934: 299.
Abe Cohen's Exchange. 1934: 79.
Eastman Kodak Co. 1934: 67; 110; 157; 199; 203; 286; 527.
C. P. GOERZ AMER. OPT. CO. 1934: 36; 118; 164; 210; 248; 298; 340; 391; 436. ***JAN. 1935: 34.***
International Projector Corp. 1934: 4; 272; 496; 527.
Wollensak Optical Co. 1934: 160; 208; 254; 299; 347; 382; 443; 484; 542.

Flares
I. C. NEWMAN CO., INC. 1934: 28; 78; 202; 259; 296; 347; 384; 441; 484; 550. ***JAN. 1935: 38.***

Focusing Devices
Bell & Howell Co. 1934: 503.
BROOKS, BURLEIGH. JAN. 1935: 47.
ENO, RALPH R. 1934: 482; 544. ***JAN. 1935: 38.***
C. P. Goerz Amer. Opt. Co. 1934: 36; 550.
Willoughbys. 1934: 48.

Hotels
Australia Hotel. 1934: 30; 72; 122; 211; 254; 344; 441; 557.

Humidifying Solutions
Copley Film Co. 1934: 164.
Mogull Bros. 1934: 70.
PHOTO CRAFTS LABORATORY. 1934: 74; 118. ***JAN. 1935: 42.***

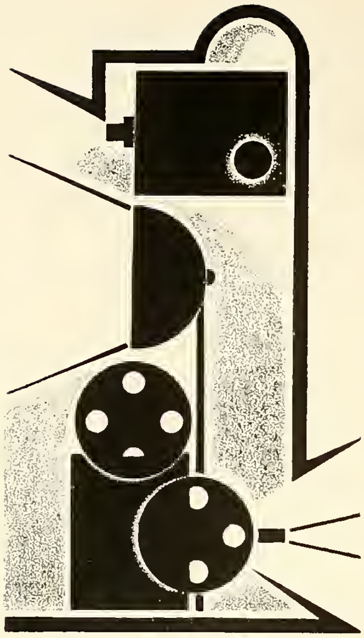
Humidors
Bell & Howell Co. 1934: 503.
Abe Cohen's Exchange. 1934: 79.
HERMAN A. DeVRY, INC. JAN. 1935: 37.
Eastman Kodak Co. 1934: 527.
KIN-O-LUX, INC. 1934: 120; 168; 212; 254; 393; 439; 482; 550. ***JAN. 1935: 40.***
MOGULL BROS. 1934: 70; 393. ***JAN. 1935: 38.***
Willoughbys. 1934: 48; 182; 228; 268.

Insurance
Little, Duncan MacD. 1934: 387; 438; 482.

Laboratory Equipment
G. A. Busch & Co. 1934: 484.
Minaco. 1934: 342.
PHILLIPS LABORATORY. 1934: 387; 436; 540. ***JAN. 1935: 32.***
Willoughbys. 1934: 268.

Laboratory Work
Bussey, W. Stuart. 1934: 393; 438; 478; 540.
COLBURN, GEO. W. 1934: 80; 126; 166; 210; 292; 386; 484; 544. ***JAN. 1935: 42.***
Dubes' Camera Service. 1934: 550.
DUNNING PROCESS CO. 1934: 122; 162; 211; 246; 299; 340; 384; 436; 482; 555. ***JAN. 1935: 45.***
Horne Movie Service. 1934: 32.
MAJOR FILM LABORATORIES. JAN. 1935: 42.

Lamps, Projection
Mogull Bros., Inc. 1934: 211.



Lens Cleaners
Bell & Howell Co. 1934: 503.
PHOTO CRAFTS LABORATORY. 1934: 34. ***JAN. 1935: 42.***

Lenses
Bell & Howell Co. 1934: 503.
BROOKS, BURLEIGH. JAN. 1935: 47.
BURKE & JAMES, INC. 1934: 28; 74; 120; 171; 206; 252; 299; 312; 358. ***JAN. 1935: 34.***
Central Camera Co. 1934: 546.
Abe Cohen's Exchange, Inc. 1934: 79; 119; 340; 508.
Eastman Kodak Co. 1934: 67; 110; 203; 527.
Marshall Field & Co. 1934: 123.
C. P. Goerz Amer. Opt. Co. 1934: 36; 72; 210; 248; 298; 340; 391; 486; 550.
H. C. Film Service. 1934: 214.
Harry's Camera Shop. 1934: 34.
Huesgen, Chas. H. & Sons. 1934: 252; 296.
International Projector Corp. 1934: 4; 272; 496.
LUMA CAMERA SERVICE. 1934: 32; 212; 255; 298; 486. ***JAN. 1935: 47.***
HUGO MEYER & CO. 1934: 30; 120; 171; 202; 259; 294; 342; 384; 432; 480; 538. ***JAN. 1935: 45.***
MOGULL BROS. 1934: 70. ***JAN. 1935: 38.***
Newman's Camera Exchange. 1934: 124; 342.
Paragon Camera Co. 1934: 358; 402.
PHOTOGRAPHIC LENS CO. 1934: 486; 557. ***JAN. 1935: 32.***
R. E. Stuart Co. 1934: 540.
Willoughbys. 1934: 48; 182; 228; 268; 379; 474.
Wolk Camera Co. 1934: 336.
Wollensak Optical Co. 1934: 160; 208; 254; 299; 347; 382; 443; 484; 542.
Carl Zeiss, Inc. 1934: 33; 73; 117; 159; 297.

Lighting Units
BROOKS, BURLEIGH. 1934: 486; 538; 550. ***JAN. 1935: 47.***
Eastman Kodak Co. 1934: 22; 66; 110; 447; 527.
Grace, Wm. J. 1934: 30.
H. C. Film Service. 1934: 214.
J. C. HAILE & SONS. 1934: 34; 124. ***JAN. 1935: 40.***
Herbert, Henry. 1934: 540.
Luma Camera Service. 1934: 32.
Motion Picture Screen & Accessories Co. 1934: 504.
Charles I. Newton Co. 1934: 70; 160; 434; 548.
PHOTOLITES, INC. 1934: 339; 393; 443; 478; 537. ***JAN. 1935: 34.***
Rab Sons Music & Camera Co., Inc. 1934: 122.
SOLITE SALES CO., INC. 1934: 479; 551. ***JAN. 1935: 38.***
Willoughbys. 1934: 268.

Microscopes
Wollensak Optical Co. 1934: 160; 208; 254; 299; 347; 382; 443; 484; 542.

Musical Accompaniment
Horne Movie Service 1934: 538.

Oil, Lubricating
PHOTO CRAFTS LABORATORY. JAN. 1935: 42.

Photo Finishing
DUBES' CAMERA SERVICE. JAN. 1935: 42.
Chas. H. Huesgen & Sons. 1934: 160; 212.
Madison Mart. 1934: 256.

Photographs Wanted
Gendreau, P. D. 1934: 484.

Photography, Motion Picture
Bussey, W. Stuart. 1934: 393; 438; 478; 540.
HORNE MOVIE SERVICE. 1934: 32; 70; 124; 171; 212; 255; 299; 338; 391; 486; 538. ***JAN. 1935: 42.***
LESTER, HENRY M. JAN. 1935: 34.

Portrait Attachments
International Projector Corp. 1934: 4; 272; 496; 527.

Printers, Motion Picture
The Berndt-Maurer Corp. 1934: 32; 83; 125.
G. A. Busch & Co. 1934: 168.
PHILLIPS LABORATORY. 1934: 387; 436; 540. ***JAN. 1935: 32.***

Printing Presses
KELSEY CO. 1934: 30; 116; 214; 298; 382; 480. ***JAN. 1935: 34.***

Projection Lamps
EASTMAN KODAK CO. JAN. 1935: 26.
Mogull Bros. 1934: 211.

Projection Service
Bussey, W. Stuart. 1934: 393; 438; 478; 540.
HORNE MOVIE SERVICE. 1934: 171; 212; 255; 299; 338; 391; 487; 538. ***JAN. 1935: 42.***
Klein & Goodman. 1934: 166.
Willoughbys. 1934: 96; 138; 379.

Projector Stands
DA-LITE SCREEN CO., INC. JAN. 1935: 8.

Projectors
Allen's Camera Exchange. 1934: 80.
AMPRO CORP. 1934: 399; 454; 498. ***JAN. 1935: 10.***
BASS CAMERA CO. 1934: 37; 50; 120; 165; 211; 251; 297; 339; 389; 404; 437; 479; 539. ***JAN. 1935: 28.***
BELL & HOWELL CO. 1934: 88; 91; 179; 263; 267; 335; 352; 355; 383; 448; 451; 560. ***JAN. 1935:*** 3.
BURKE & JAMES, INC. 1934: 28; 74; 120; 171; 206; 252; 299; 358; 536. ***JAN. 1935: 34.***
Burrage, Henry Dyer. 1934: 485.
G. A. BUSCH & CO. 1934: 547. ***JAN. 1935: 40.***
Bussey, W. Stuart. 1934: 540.
Camera Corner. 1934: 298.
Central Camera Co. 1934: 546.
Almer Coe & Co. 1934: 299; 347.
Abe Cohen's Exchange. 1934: 79; 340; 508.
Columbus Photo Supply. 1934: 481.
CRENNAN, OLLIE V. JAN. 1935: 39.
HERMAN A. DeVRY, INC. 1934: 29; 140; 433. ***JAN. 1935: 37.***
Dubes' Camera Service. 1934: 550.
EASTMAN KODAK CO. 1934: 44; 87; 175; 289; 331; 421; 470; 559. ***JAN. 1935: 26; 52.***
EDCO ELECTRONIC DEVICES, INC. 1934: 209; 257; 549. ***JAN. 1935: 41.***
D. F. ELDER & CO. 1934: 542. ***JAN. 1935: 38.***
Excel Projector Corp. 1934: 33; 73.
Marshall Field & Co. 1934: 117; 123; 391.
Gerke, Frederic L. 1934: 28.
H. C. Film Service. 1934: 214.
J. C. HAILE & SONS. 1934: 162; 214; 246; 440; 548. ***JAN. 1935: 38.***
Harry's Camera Shop. 1934: 34; 78; 124; 169.
Herbert, Henry. 1934: 540.
HOCKENBURY, ALBERT S. 1934: 546. ***JAN. 1935: 47.***
HOLLYWOODLAND STUDIOS. JAN. 1935: 42.
Chas. H. Huesgen & Sons. 1934: 160; 212.
Keystone Mfg. Co. 1934: 34; 404; 483; 543.
Klein & Goodman. 1934: 166; 213; 300; 336; 380; 443; 478; 555.
LUMA CAMERA SERVICE. 1934: 32; 74; 116; 255; 340; 384; 436; 555. ***JAN. 1935: 47.***
Madison Mart. 1934: 256.
MOGULL BROS., INC. 1934: 70; 168; 211; 338; 393; 435; 481; 543. ***JAN. 1935: 38.***
Motion Picture Camera Supply, Inc. 1934: 246; 303.
National Camera Exchange. 1934: 211.
Newman's Camera Exchange. 1934: 36; 166; 342; 486.
RCA VICTOR CO. 1934: 495. ***JAN. 1935: 2.***
Rab Sons Music & Camera Co., Inc. 1934: 78; 438; 484.
SCHICK, SUNNY. 1934: 34; 83; 116; 168; 209; 247; 294; 342; 387; 440; 485; 555. ***JAN. 1935: 40.***
R. E. Stuart Co. 1934: 540.
VICTOR ANIMATOGRAPH CORP. 1934: 8; 47; 95; 223; 271; 311; 356; 406; 452; 501. ***JAN. 1935: 9.***
Weber Machine Corp. 1934: 435; 483; 539.

WILLOUGHBYS. 1934: 48; 138; 182; 268; 379; 405; 474; 510. ***JAN. 1935: 6.***
World Film Enterprises. 1934: 544.

Reels
Bell & Howell Co. 1934: 503.
Abe Cohen's Exchange. 1934: 79.
HERMAN A. DeVRY, INC. JAN. 1935: 37.
Eastman Kodak Co. 1934: 527.
KIN-O-LUX, INC. 1934: 30; 120; 168; 212; 254; 393; 439; 482; 550. ***JAN. 1935: 40.***
MOGULL BROS. 1934: 70; 393. ***JAN. 1935: 38.***
Willoughbys. 1934: 48; 182; 268.

Remote Controls
Bell & Howell Co. 1934: 503.

Rental Service
Almer Coe & Co., 1934: 299.
Motion Picture Camera Supply, Inc. 1934: 246; 303.
Willoughbys. 1934: 379.

Repair Service
Burke & James, Inc. 1934: 312; 402.
Almer Coe & Co. 1934: 299.
Motion Picture Camera Supply, Inc. 1934: 246; 303.
National Cine Laboratories. 1934: 256.
WORLD FILM ENTERPRISES. 1934: 30; 70; 116; 164; 214; 301; 393; 440; 482; 544. ***JAN. 1935: 42.***

Rheostats
Minaco. 1934. 391.

Schools, Photographic
NEW YORK INSTITUTE OF PHOTOGRAPHY. 1934: 72; 169; 256; 345; 440; 546. ***JAN. 1935: 34.***
Universal Photographers. 1934: 34; 124; 211; 300; 391.

Screens
Bell & Howell Co. 1934: 503.
Burke & James, Inc. 1934. 299; 358.
Bussey, W. Stuart. 1934: 540.
Da-Lite Screen Co., Inc. 1934: 485; 541.
DUBES' CAMERA SERVICE. 1934: 550. ***JAN. 1935: 42.***
H. C. Film Service. 1934: 214.
HASELTON, GUY D. 1934: 32; 74; 118; 544. ***JAN. 1935: 38.***
LUMA CAMERA SERVICE. 1934: 436; 486. ***JAN. 1935: 47.***
MOGULL BROS. 1934: 70; 338; 543. ***JAN. 1935: 38.***
MOTION PICTURE SCREEN & ACCESSORIES CO. 1934: 504. ***JAN. 1935: 39.***
L. W. Shastock Co. 1934: 482.
R. E. Stuart Co. 1934: 540.
Willoughbys. 1934: 48; 182; 268; 474.

Sound Equipment, Miscellaneous
The Berndt-Maurer Corp. 1934: 169; 210; 250; 301; 551.
G. A. BUSCH & CO. 1934: 300; 484. ***JAN. 1935: 40.***

Sound Recording
G. A. BUSCH & CO. JAN. 1935: 40.
B. A. Proctor Co. 1934: 384.

Splicers
Bell & Howell Co. 1934: 503.
Central Camera Co. 1934: 546.
Craig Movie Supply Co. 1934: 35; 81; 393; 437; 476; 553.
DUBES' CAMERA SERVICE. 1934: 550. ***JAN. 1935: 42.***
Eastman Kodak Co. 1934: 71; 527.
MOGULL BROS. 1934: 481. ***JAN. 1935: 38.***
Willoughbys. 1934: 474.

Stock Shots
Landres 16mm. Movies. 1934: 548.

Pagination of the 1934 numbers of Movie Makers:

January	1-44
February	45-88
March	89-132
April	133-176
May	177-220
June	221-264
July	265-308
August	309-352
September	353-396
October	397-448
November	449-492
December	493-560

Telescopes
Wollensak Optical Co. 1934: 160; 208; 254; 299; 347; 382; 443; 484; 542.

Title Letters
Bell & Howell Co. 1934: 503.
COLUMBIA RIBBON & CARBON MFG. CO. 1934: 169; 206; 254; 292; 338; 380; 443; 485; 542. ***JAN. 1935: 38.***
Horne Movie Service. 1934: 160; 210; 255.
H. W. KNIGHT & SON, INC. 1934: 30; 83; 116; 164; 208; 248; 300; 342; 387; 434; 484; 542. ***JAN. 1935: 42.***
Willoughbys. 1934: 48; 182; 268; 474.

Titlers
Bell & Howell Co. 1934: 503.
Eastman Kodak Co. 1934: 71; 111; 527.
C. P. Goerz Amer. Opt. Co. 1934: 36.
J. C. Haile & Sons. 1934: 482.
Luma Camera Service. 1934: 436; 486.
Mogull Bros. 1934: 338; 481.
Victor Animatograph Corp. 1934: 501.
Willoughbys. 1934: 48; 474.

Titling and Editing
ART TITLE GUILDE. 1934: 37; 80; 122; 169; 213; 256; 303; 345; 391; 439; 485; 550. ***JAN. 1935: 42.***
Bussey, W. Stuart. 1934: 393; 438; 478; 540.
Almer Coe & Co. 1934: 299.
ENO, RALPH R. 1934: 36; 70; 204; 254; 384; 436; 482; 544. ***JAN. 1935: 38.***
H. C. Film Service. 1934: 214; 544.
J. C. HAILE & SONS. 1934: 34; 124; 162; 214; 246; 296; 386. ***JAN. 1935: 34.***
HOLLYWOODLAND STUDIOS. JAN. 1935: 42.
HORNE MOVIE SERVICE. 1934: 32; 70; 124; 171; 212; 255; 299; 338; 391; 438; 486; 538. ***JAN. 1935: 42.***
KODASCOPE EDITING & TITLING SERVICE, INC. 1934: 35; 81; 114; 167; 213; 257; 301; 334; 380; 441; 476; 549. ***JAN. 1935: 41.***
Luma Camera Service. 1934: 166.
MAJOR FILM LABORATORIES. JAN. 1935: 42.
Novel Cine Titles. 1934: 34 .
PARK CINE LABORATORY. 1934: 30; 70; 120; 160; 202; 246; 303; 344; 387; 440; 482; 538. ***JAN. 1935: 40.***
Samstag, Nicholas. 1934: 486.

Tripods
Bell & Howell Co. 1934: 503.
BROOKS, BURLEIGH. JAN. 1935: 47.
Bussey, W. Stuart. 1934: 540.
Da-Lite Screen Co. 1934: 343; 378; 441.
Eastman Kodak Co. 1934: 111; 527.
Grace, Wm. J. 1934: 30.
LUMA CAMERA SERVICE. 1934: 32; 166; 255; 298; 486. ***JAN. 1935: 47.***
Mogull Bros. 1934: 338.
Motion Picture Camera Supply Co. 1934: 246.
Willoughbys. 1934: 48; 268; 316; 379.

View Finders
C. P. Goerz Amer. Opt. Co. 1934: 36.
INTERNATIONAL PROJECTOR CORP. JAN. 1935: 4.

Wholesalers
Hornstein, Alfred D. 1934: 299.

Retail Stores—also listed under other headings

Allen's Camera Exchange.
BASS CAMERA CO.
BURKE & JAMES, INC.
Burrage, Henry Dyer
Bussey, W. Stuart
Camera Corner, Inc.
Central Camera Co.
Almer Coe & Co.
Abe Cohen's Exchange.
Columbus Photo Supply
CRENNAN, OLLIE V.
DUBES' CAMERA SERVICE
Eastman Kodak Stores, Inc., Honolulu
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HOLLYWOODLAND STUDIOS
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Motion Picture Camera Supply, Inc.
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NEWMAN'S CAMERA EXCHANGE
PHOTOGRAPHIC LENS CO.
RAB SONS MUSIC & CAMERA CO., INC.
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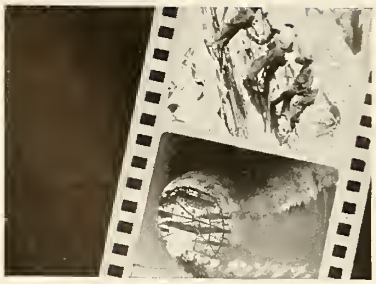

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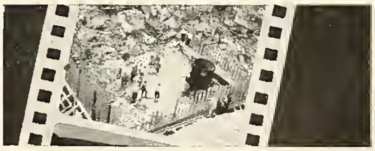

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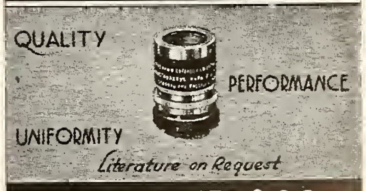

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Potter Drug Co., 1102 Fulton St.
Glendale: A. L. Kirkhuff Camera & Movie Supply, 148 S. Brand Blvd.
Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Ackley Movie Supply, 6058 Sunset Blvd.
Bell & Howell Co., 716 N. La Brea Ave.
Camera Mart, 1652 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Citizen, 6366 Hollywood Blvd.
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San Francisco Camera Exchange, 88 Third St.
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Trainer-Parsons Optical Co., 228 Post St.
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Santa Monica: W. W. Martindale, 3rd & Bway.
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Logan Studios, 20 N. San Joaquin St.
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105 N. Wabash Ave.
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Eastman Kodak Stores Co., 133 N. Wabash Ave.
Exclusive Movie Studios, 732 S. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Photographic Dept., Sec. 59. State and Washington.
Lyon & Healy, Inc., Wabash Ave., at Jackson Blvd.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 71 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Von Lengerke & Antoine, 33 S. Wabash Ave.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake Sts.
Peoria: Peoria "Fo-Dax" Photo Co., Jackson at Glendale.
Rockford: Camera Craft Shoppe, 112 N. Main St.
Johnson Photo Shop. 316 E. State St.
Springfield: Camera Shop. 320 S. 5th St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co.. Inc., 112 W. Wayne St.
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Frankfort: A. G. Chittick. 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W Washington St.
W. Stuart Bussey, 814 N. Meridian St.
H. Lieber Co., 24 W. Washington St.
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309 S. Michigan St.
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IOWA

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Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
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Lowell: Donaldson's, 75 Merrimack St.
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Salem: Pitman Movie Service, 418 Lafayette St.
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Harvey & Lewis Co., 1503 Main St.
Tewksbury: Camera Exchange, 23 North St.
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L. B. Wheaton, 368 Main St.

MICHIGAN

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Detroit Camera Shop, 325 State St.
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E. B. Meyrowitz, Inc., 1242 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 44 Monroe Ave.
Highland Park: Nira Book Shop, 13745 Woodward Ave.

(Continued on page 48)

Practical films

Reporting use of personal films in serious fields

■ *Glass Containers,* running three reels, 16mm. film, recently has been completed for the Whitall Tatum Company, in New York City, by Victor F. Hammel, ACL, of that company, working in collaboration with Sidney Otis, ACL, and with the assistance of Robert Muller. In this second picture of a series, Mr. Hammel traces the many uses of glass in making bottles, jugs, jars and countless other containers.

■ At Bates College, Lewiston, Maine, the Student-Alumni Film Service has completed the one reel film, *Judson Memorial Commencement,* fifth subject in a series of college movies made by undergraduates under its auspices. The other films are one reel on Freshman Week, one reel on football and two reels of the activities of the Bates Outing Club, all on 16mm. stock. The Film Service at Bates is under the supervision of Harry W. Rowe, head of the Bates Alumni Council and assistant to the president of the college, who works with a small group of selected students interested and trained by the college in this kind of campus activity. Direction of actual production problems within this group has been handled for the last two years by Carl E. Milliken, jr., ACL, of the class of 1935. The expenses of the filming service—camera, lights, film and occasional fees to the cameramen—are fully budgeted by the Alumni Council as a part of its yearly work with the alumni and with prospective students for Bates, thus insuring the continuance of the arrangements from year to year, despite graduations. No rentals are charged to the alumni groups for films.

■ *Repairing Leaks in Holder Cups* is the title of a 300 ft. picture recently planned and filmed by the engineers of the Brooklyn Union Gas Company to illustrate a new technique in replacing, with bolts, eroded rivets in the cups of a water sealed gas holder. Concerning the film, C. S. Goldsmith of the Brooklyn Union Gas Company writes, "The new method of repairing holder cup leaks has the advantage of permitting the repair to be made while the holder is filled with gas. After the leak has been located approximately, holes are drilled in the steel shell, in one of which a glass port hole is inserted and in the other an electric light. After the nature of the leak has been ascertained, a hole is cut to admit a man's arm which is inserted through a special sleeve to prevent the escape of the gas." Since it is impossible to take scenes actually in the interior of the large gas holders while they are in use, it was necessary to show this part of the operation by means of models. A model was built, duplicating the interior construction of the annular sealing ring, and the action was staged with it. The model sequence was inserted between shots of men working on an actual gas holder and the effect was so well contrived that few can detect the miniature work. The film, used in employee training, was made by J. J. Flaherty, ACL.

J. J. Flaherty, ACL

The model used for Brooklyn Union Gas Company industrial

■ R. P. Ewing, ACL, recently returned from more than a year's residence in Caracas, Venezuela, brought reports of his filming activities while there. He made *From Leaf to Cigarette,* a 400 foot publicity film for the Compania Anonima Cigarillo, a subsidiary of the British American Tobacco Company. It is titled in Spanish and is to be used with tobacco dealers in Venezuela. Another picture filmed by him is *The Culture of Silk Worms in Venezuela,* a 400 foot educational film, telling the story of silk culture from the mulberry trees to the work of the worms and featuring a time lapse sequence of the moth's emergence from the cocoon. It also is titled in Spanish and will be used in the schools of Venezuela. Mr. Ewing will return shortly to Caracas to complete a series of films contracted for by the city's leading meat packer and distributor.

■ The activities and facilities of the Young Men's Hebrew Association in Syracuse, N. Y., is the subject of a film now being made by Z. W. Abrams, ACL. The picture, planned to publicize the services of the organization, will show its gymnasium, reading rooms and game rooms. The association's aid to under privileged children will be emphasized.

■ A picture recently made by Knud Meyer, ACL, of Copenhagen, Denmark, begins with a sequence depicting the importance of ice as a preservative of food and continues with a step by step presentation of how ice is made. It ends with sequences showing distribution.

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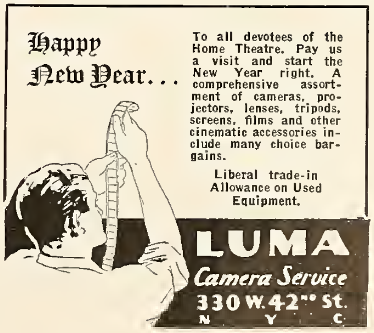
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Lakewood: ***DUBES' CAMERA SERVICE,*** 26 Linden St. (Display at 36 Clifton Ave.)
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L. Bamberger & Co., Camera Dept.
Empire Camera Corp., 44 Park Pl.
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Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Buddy's Novelty Shop, 785 DeKalb Ave.
Camera Corner, Inc., 80 Willoughby St.
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Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings', 93 Brisbane St. (next Quadrant).

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Kodak (Australasia) Pty., Ltd., 284 Collins St.

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Perth: Kodak (Australasia) Pty., Ltd., 284 Hay St.

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Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).
Stockport: Hidderley Radio Sales, 48 St. Petersgate.
Yorks: The Midland Cine Service, 19a Briggate, Shipley.
Walter Scott, 26 North Parade, Bradford.

FRANCE

Paris: American Photo Service, 59 Rue de Chateaudun.
1: M. Assemat, 95 Rue des Petits-Champs.
2: Brentano's, 37 Avenue de l'Opera.
9: Photo-Plait, 35-39 Rue Lafayette.
13: Amateur Cine Photo Selection, Etabls. J. ChOtard, 20-22 Rue Bobillot.
17: le Grimoire, 182 Blvd. Berthier.

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Den Haag: Capi, 124 Noordeinde.
Kodak, Ltd., Noordeinde 10-10A.
Groningen: Capi, 3 Kleine Pelsterstraat.
Hague: Hans Nieuwenhuis, van Hoytemastraat 51-53.
Rotterdam: L. De Heer, v/h Schonfeldt's Fotohandel, Hoogstraat 298.

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Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Rd.
Hamilton Studios, Ltd., Hamilton House, Graham Rd., Ballard Estate.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.

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Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

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Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mexico City: American Photo Supply Co., S. A. Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.

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Frank Wiseman, Ltd., 170-70 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

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Bluefields: Wing Sang & Co., P. O. Box No. 58 Commercial St.

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J. S. Nerlien, A/S, Nedre Slotsgate 13.

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Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.
381 Sauchiehall St., C. 2.

SIAM

Bangkok: Prom Photo Studio, New Rd., cor. Chartered Bank Lane.

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Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda Sant Pere 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

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Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

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Stockholm 1: Edv. Nerlien, A. B., Kungsgatan 19.

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B. Wolf, Photo & Cineservice, Freiestrasse 4.
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Featuring Daphne Pollard, Carole Lombard and Sally Eilers

Daphne, Johnny Burke's new wife, uses all of her ability to make a match between her daughter, Carole, and the son of a socially prominent and wealthy family. Johnny's daughter, Sally, whom Daphne has not met, arrives from school in time to fall in love with the young man and win him in face of the opposition. Rehearsals for an elaborate lawn fete furnish opportunity for display of the Sennett girls in scenes with full color.

What membership in the AMATEUR CINEMA LEAGUE will bring you—

1. **MOVIE MAKERS** ■ Membership includes a subscription to MOVIE MAKERS, a monthly magazine covering every phase of amateur filming, including timely articles on all aspects of movie making technique. Not only does the magazine keep you abreast of all new developments in method and equipment, but it includes in each number several articles designed especially to introduce the new enthusiast into the craft—articles which will present fundamentals of camera operation intelligibly and enjoyably.

2. **TECHNICAL CONSULTING SERVICE** ■ The League's technical consultant will answer any member's question by letter, by 'phone or in person if the member calls. He offers advice and help on exposure, focusing, use of filters, editing, titling or interior lighting—in fact, the whole range of technical problems. This service is not syndicated, but actually individual; the consultant will give full attention to any member's problem, sending him a full discussion, illustrated with diagrams, examples, etc., if necessary.

3. **CONTINUITY AND PHOTOPLAY SERVICE** ■ The continuity consultant will aid you in planning specific films by making continuity and treatment suggestions indicating how to get the most effective results not only in the reel as a whole, but in specific shots. In addition to this aid in "planning in advance," he is always glad to make suggestions for future work. He will give specific suggestions for writing scenarios, he will prepare title wordings and outline new subjects for filming. Detailed service in planning business, professional and industrial pictures is offered.

4. **CLUB SERVICE** ■ Should you wish to organize an amateur motion picture club—either a group to produce photoplays or a club of amateur cameramen—the club department can aid you. Complete organization material, based on the experience of hundreds of clubs, is available. Program suggestions are offered and A CLUB FILM LIBRARY, made up of outstanding films produced by clubs, is circulated among clubs without charge.

5. **FILM REVIEW SERVICE** ■ You may send in any films you wish for criticism and suggestions by the technical and continuity consultants. The member will receive a detailed letter about each picture screened. Editing and titling suggestions are offered and advice on technique for the future is given.

6. **BULLETINS** ■ These are supplied to members without charge. They are of two classes, some covering general subjects on which the amateur wishes detailed information for ready reference and some covering special subjects. The more important bulletins are attractively printed as bound booklets, while others are clearly and legibly mimeographed. Members will, on request, be sent all or any bulletins that are in print. A member may at any time request that all future bulletins be sent to him as they are published. These bulletins can be secured only by membership in the Amateur Cinema League and are not otherwise available. Printed bulletins now current are:

   Exposure in Essence
   Filter Filming
   Scenarized Film Plans
   Titling Technique
   Travel Talk

7. **SPECIAL SERVICES** ■ These two important special fields are available through the PLOT SERVICE CHART and the TITLE SERVICE CHART by means of which members may secure individually prepared plots and detailed aid in title making. These charts are supplied, on request, to members only.

8. **EQUIPMENT SERVICE** ■ New equipment is being announced constantly and this service will help you to keep your own equipment modernized without duplication of purchases. The League aids members in locating new equipment, in making out filming itineraries and equipment lists and in securing specific films to fill in reels. It will also lend its services to facilitate relations between members and manufacturers and dealers, if this should be requested, and will secure information for its members on conditions affecting movie making in foreign countries.

9. **MAKING BETTER MOVIES** ■ A 205 page book on amateur movie making is sent to every member. Written in clear, non technical language, this book gives directions for every process, every device and every trick in movie making that you will be likely to use. It tells you, step by step, just what to do and how to do it to get the best results from your camera and projector.

10. **FILM EXCHANGE** ■ This service on a loan basis is made possible through League membership. As a member, you may list your films in the Film Exchange for temporary loan among members and receive in return the listing, by your fellow members, of hundreds of other reels, available directly from member to member. Available only to members who list films for exchange.

11. **PUBLIC RELATIONS** ■ The League has been able to accomplish much for amateur movie makers. It secured national legislation abolishing the former duty on amateur films, under regulations that are very fair to amateurs. It has aided in opening previously closed filming areas to amateur cine cameras. Further, the League acts as a clearing house for all ideas about movie making and announces these monthly in MOVIE MAKERS, which is written by amateurs and for amateurs. Amateur needs are told to the industry that provides equipment, and often new and necessary articles have been developed at the instance of the Amateur Cinema League.

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105 West 40th Street
New York, N. Y., U. S. A.

Date ....

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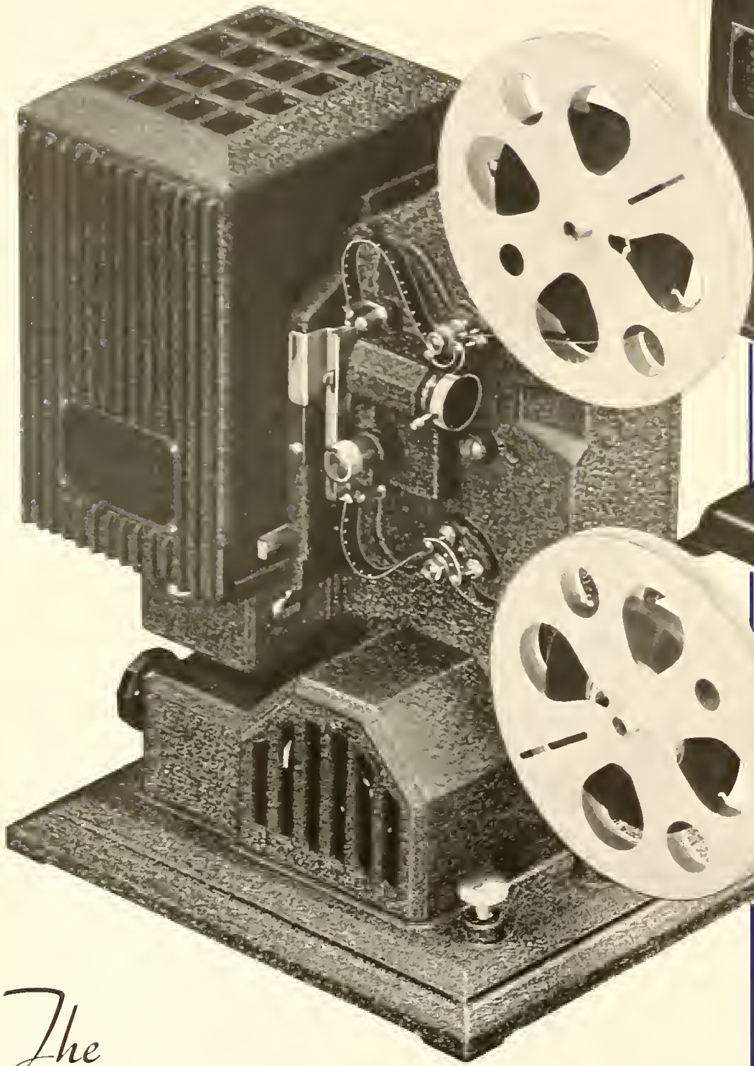

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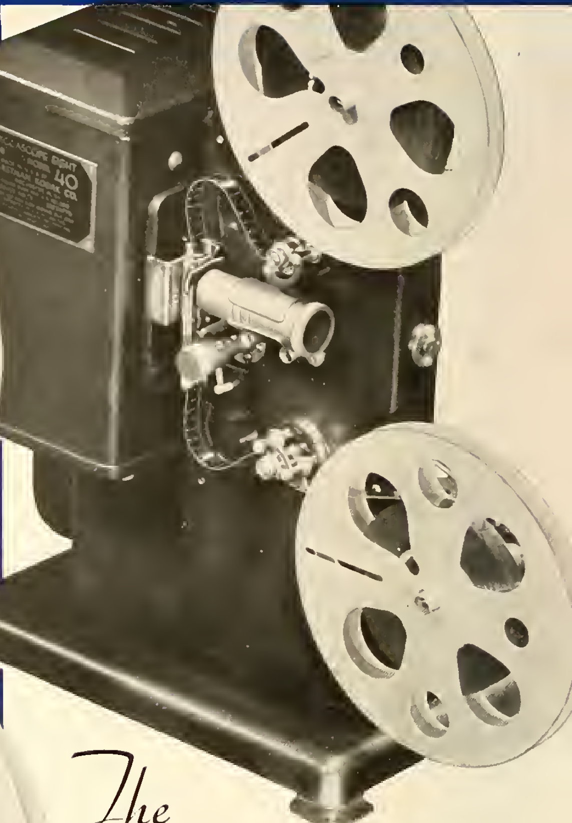

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EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

FEBRUARY, 1935

25c

AMATEUR MOVIE MAKERS!

YOUR NEXT BIG THRILL IS SOUND!

Real, true-to-life sound movies made by the RCA 16 mm. amateur sound camera!

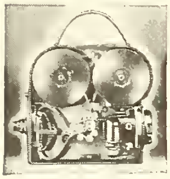
The first amateur 16 mm. camera to make movies talk! It means everything to amateur movie makers that this sound camera should be the product of RCA, famous for its professional sound movie equipment, for its radios, for its theatrical sound equipment, in fact every phase of sound recording and reproduction! RCA has put SOUND into the most advanced type of 16 mm. movie camera yet to appear—and has called upon all the tremendous resources of its vast experience with professional RCA Victor Photophone 35 mm. Sound Recording and Reproducing equipment—to make these amateur talkies thrillingly true-to-life!

Your own talking news reels

Your travels—a spectacular sports event—the history-making events of your family, and of your personal life—are permanently yours—just as they happened, with your own voice describing and explaining the picture as it unfolds.

No movement is too quick for this sound camera to record. You hold it easily with your hands—shoot the scene and talk into the mouthpiece at the same time. Pressing a button sets it in operation—you do nothing more than keep your eye to the eyepiece and talk into the mouthpiece.

Sound film costs no more than silent film!



(Threading in camera)

Sound and picture are recorded simultaneously on the same film. The film is threaded through the sound recording mechanism by the simple process of looping it over several rollers—easy and quick.

(Mouthpiece)

You speak into the mouthpiece, which is a circular opening under the finder eyepiece. This unit is a small diaphragm assembly complete in itself, and can be quickly replaced by the studio attachment that records the voice or sound of the subject.

(Batteries)

Only three small, inexpensive dry cells of the flashlight type are needed for news reel shooting. No other electrical connections, batteries or amplifiers are necessary. One set of batteries will last 500 feet of film—and they can be replaced in less than a minute.

Just a few changes needed to record your subjects' voices

To the groups making their own amateur movies, the RCA Victor 16 mm. Sound Camera opens as many fascinating new vistas as sound did to the professional movies. With dialogue, the possibilities for sophisticated productions are multiplied many times. Whatever your scenario, you will find that this sound camera meets its sound requirements.

(Galvanometer unit)

(Amateur theatricals)

Indoor studio shots and outdoor shots recording the voice or sound of the subject, require only a few changes. The galvanometer unit replaces the mouthpiece. It is attached by four screws, and its lead plugs into the amplifier unit. It is impossible to make a wrong connection.

★*An interesting booklet, "Principles of Sound Film Recording and Reproduction", may be had from your dealer.*

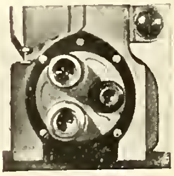
(Microphone)

The microphone will record a normal voice at full volume anywhere within a radius of six feet. It can be placed so that it will not show in the picture. It is connected to the amplifier unit by means of a thin, flexible, 35-foot cord.

(Monitoring system)

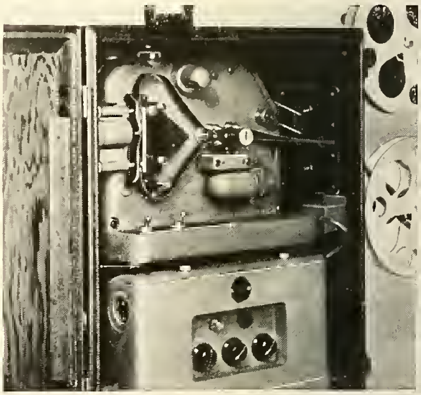
An earphone, and a telltale lamp which flashes a warning when the sound is too strongly amplified, provide a double check on your sound recording. By listening and watching, excellence is within the province of every amateur.

The latest type of 3-lens turret



(3-Lens Turret)

The mark of aristocracy in 16 mm. cameras, this 3-lens turret locks in any one of the three taking positions with a single twist. Standard lens sockets allow the use of any of the fine lenses now on the market—high speed, wide angle or telephoto. A very high grade, f/3.5 Anastigmat lens in fixed focus mount, is supplied as standard equipment.



The RCA 16 mm. sound projector for finest reproduction of your sound and *silent* film

A matched unit to the RCA 16 mm. Sound Camera—but also designed to give maximum brilliance to every type of sound or *silent* film. Like the camera, this sound projector embodies every advanced improvement which the immense fund of sound experience in the RCA laboratories has made available. Will take 400- to 1600-foot reels.

16 mm. AMATEUR SOUND CAMERA and PROJECTOR

RCA MANUFACTURING COMPANY, Inc., Camden, N. J.

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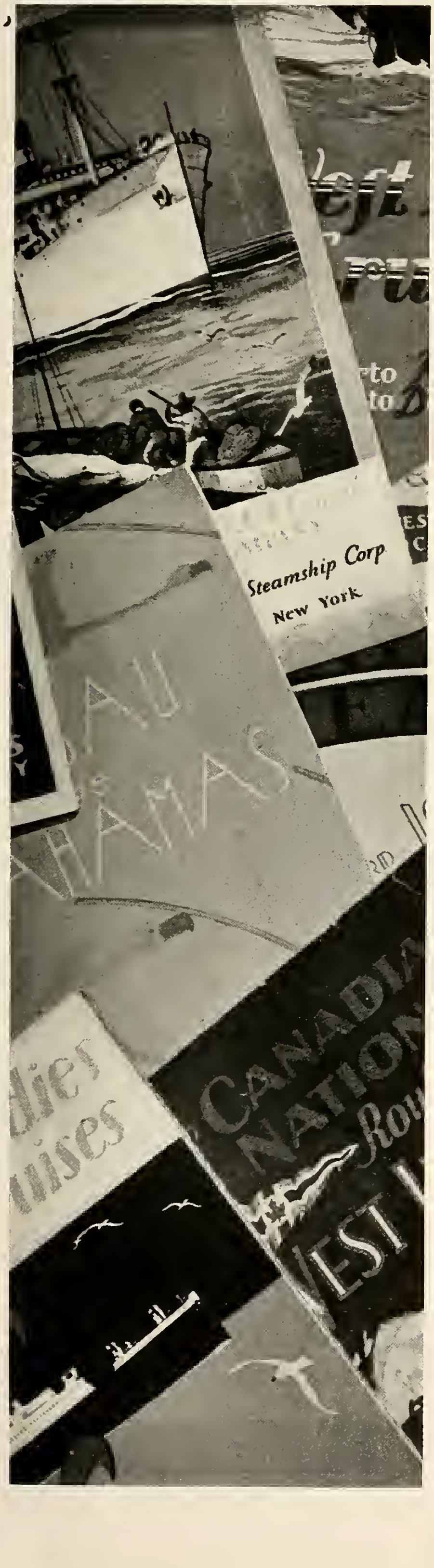
MOVIE MAKERS

Leslie Fairchild



The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume X February, 1935 Number 2

Cover design . . . . *Alexander de Canedo*
Closeups 58
Featured releases 59
The free screen, *editorial* 61
Art title background, *photograph* . . . . . . *Philip D. Gendreau* 62
I made a sample . . . . *John Flory* 63
Cruise gear . . . . *Frank Gunnell, ACL* 64
Caribbean chances . . . . *Laurence Critchell, jr., ACL* 65
Going cine places 66
Pointing up projection . . . . *Ralph C. Wildes, ACL* 67
Shooting on ships . . . . *James W. Moore, ACL* 68
Winter Kodacolor . . . . *Edmund Zacher, II, ACL* 69
Realists, all . . . . *Leslie Howard* 70
The clinic . . . . *Frederick G. Beach, ACL* 71
Amateur clubs . . . . *James W. Moore, ACL* 72
Junior snow movies . . . . *Paul W. Kearney, ACL* 73
Practical films 76
News of the industry . . . . *Russell C. Holslag, ACL* 78
Around the world with MOVIE MAKERS 90, 92, 93

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FREE . . . A helpful exposure chart for making home movies with G-E MAZDA Photoflood lamps has just been prepared. Tells distances, number of bulbs and lens opening, with reflectors and in portable lamps for 16 mm and 8 mm films. Write for your copy to Dept. 166, General Electric Company, Nela Park, Cleveland, Ohio.

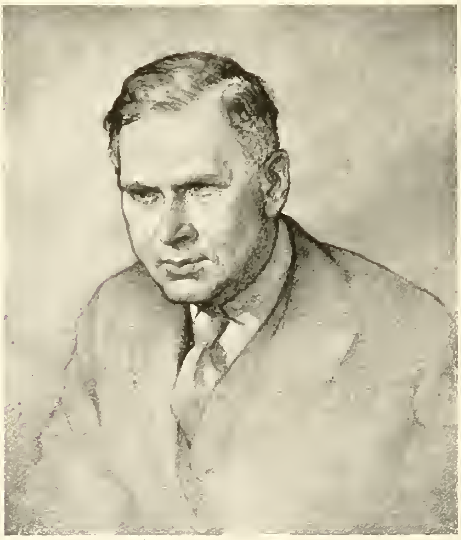
GENERAL ELECTRIC
MAZDA PHOTO LAMPS

Closeups—What amateurs are doing

It was the twenty fifth anniversary of the Victor Animatograph Corporation and our representative, armed with questions and a healthy curiosity regarding the past achievements of great men, called on Alexander F. Victor. "Interview!" exploded the inventor, "nothing doing. This silver anniversary stuff is all very well, but there is as much ahead of us now in the movie field as there was twenty five years ago." Our representative agreed heartily, sipped the cocktail which his host had offered him and went doggedly ahead asking about the past.

Mr. Victor, he found, was the real pioneer in advocating an amateur size film with a set of technical standards exclusively its own. It was he who designed and built projection apparatus (in 1914) for the then popular 28mm. reduction films, and it was the set of standards which he worked out in this development which was the first non professional criterion to be adopted by the Society of Motion Picture Engineers. Later, in 1923, Mr. Victor designed and manufactured the first commercial 16mm. camera and projector, presaging with uncanny accuracy the great developments which were to come. His researches into the fields of color and sound are bywords among cine technicians; it will be recalled that his was the first disclosure of the continuous optical reduction principle by means of which library sound films are reduced today. Future developments of equal importance are predicated clearly by the outstanding quality of Victor products of the present, concerning which Mr. Victor is justly enthusiastic.

At the termination of the "interview," Mr. Victor was tendered the heartiest felicitations of the staff of the Amateur Cinema League and Movie Makers in the name of the industry that has gained so much by his skill, courage and vision.


Drawing by Jules Gotlieb

Alexander Victor who designed the first 16mm. camera

One of the penalties of great success, such as achieved by Leslie Howard, author of *Realists, all* in this number of Movie Makers, is that few will believe that the successful person actually does things like the rest of us. However, Mr. Howard really does *make* movies. He often pokes about the studios (while working in a picture) looking for camera angles and interesting scenes to shoot with his amateur movie camera. He has made many reels of Kodacolor on the Mojave Desert and in other parts of California—and all are carefully edited and titled. Polo, another of Mr. Howard's hobbies, has claimed a deal of footage in black and white, for he has made a record of every important game in which his team has played. The actual contests are filmed by a friend, but, before and after, Mr. Howard insists on getting plenty of human interest sidelights of the crowds and staged action shots in closeup for use with the long shots of the game itself. All his films are planned with a thoroughness and imagination characteristic of his acting on the stage and screen.

With the exhibition by the National Academy of Design of one hundred and fifty five prints from outstanding American pictorial workers, photography takes a new and important step toward universal recognition as an art. The League is proud to note that the exhibition, which will begin April 14 in New York City, was gathered and arranged by Joseph M. Bing, ACL, initially for display by the Royal Photographic Society of Great Britain.

Non professional motion pictures were used exclusively in a recent discussion and demonstration of the technique of the cinema, given by Arthur L. Gale, ACL, editor of Movie Makers, as part of a course on motion pictures currently being offered at New York University, in New York City. The films used were *Not One Word*, by

Kenneth F. Space, ACL; *A Cup of Coffee*, by Charles J. Carbonaro, ACL; the *Edgerton High Speed Film*, by engineers of Massachusetts Institute of Technology, and *Ciné-Kodak Special Demonstration*, from the Club Film Library of the League. Projection at the meeting was in charge of Frederick G. Beach, ACL, League technical consultant, who was assisted by Mr. Carbonaro. At a coming session of the course, Colonel Roy W. Winton, ACL, League managing director, will speak on personal or amateur motion pictures.

If all goes well, the life and tactics of a destroyer squadron in the Royal Canadian Navy on winter training cruise will soon be recorded on 16mm. film. The cameraman will be Lieutenant Commander E. R. Mainguy, ACL, an officer of the squadron which is now a month out on a five months' cruise to West Indian waters, northern South America and the Canal Zone. We like to think of the stunning material he will have at hand—gun drill, torpedo practice and battle formations—and we relish, in a friendly way, the complete saltiness of the commander's name.

Featured releases

■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ Bell & Howell Co., Chicago, Ill., has incorporated the following releases in the Filmosound Rental Library: *Cold Shivers* and *Crashing Hollywood*, two reel comedies; *Fury of the Storm*, a Lyman H. Howe Hodge Podge, one reel; *Wings Over the Andes*, three reel adventure picture with Lowell Thomas as narrator.

■ Film Library of New England, Boston, Mass., is the New England distributor of the sound films offered by Walter O. Gutlohn Inc.

■ Walter O. Gutlohn Inc., New York City, has a new catalog of 16mm. sound on film subjects ready for distribution. Entertainment, educational and industrial films are for rent or for sale.

■ Hemenway Film Co., Boston, Mass., distributes *The Passion Play*, five reels of 16mm., depicting the story of the life of Christ.

■ Kodascope Libraries, Inc., New York City, offers two Our Gang comedies for February release. *Dog Days*, one reel, is a medley of dogs and children, all vying for honors in their tricks. *Tired Business Man*, two reels, is concerned with elaborate initiation ceremonies in a secret society. This film is full of the kind of pranks children like to play on each other.

■ Major Film Laboratories, New York City, has sound on film features and short subjects for rent or for sale. A catalog is available.

■ Nu-Art Filmco, New York City, offers *Tom Tylers* and *Jack Perrins*, six reel sound features of Western adventures. Sound shorts and a number of silent subjects are also available.

■ Ernest M. Reynolds, Cleveland, Ohio, has for sale the Superscenics, *St. Augustine, Fla., and Bok Tower* and *Through the 1000 Islands*, 100 ft., 16mm. He also has *Fire Chief's Fracas*, a 400 ft. comedy.

■ Donald Stewart Film Library, New York City, offers a twenty four page catalog listing several hundred sound on film subjects.

■ Willoughbys, New York City, is having a sale of 100 ft., 16mm. Mickey Mouse comedies. A limited supply is available.

■ Y. M. C. A. Motion Picture Bureau, New York City and Chicago, Ill., has rental motion pictures appropriate for church use.

■ Films also may be rented or bought from the following companies: Eastin Feature Films, Galesburg, Ill.; Eastman Kodak Co., Rochester, N. Y.; Empire Safety Film Co., Inc., New York City.

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16mm. PROJECTORS

	CONDITION	REGULAR PRICE	SALE PRICE
16mm. Willoscope 200 Watt Projector	Equal to New	$34.50	**$20.00**
16mm. A 74 Keystone 300 Watt Projector	"	55.00	**31.50**
16mm. Kodascope K 500 Watt Projector	"	214.00	**120.00**
16mm. Kodascope K 750 Watt Projector and case	"	245.00	**140.00**
16mm. Bell & Howell 400 Watt LL Geared Proj.	"	297.00	**160.00**
16mm. Bell & Howell 200 Watt G Projector	Good	190.00	**49.50**
16mm. Bell & Howell 375 Watt GG Projector	"	260.00	**100.00**
16mm. Bell & Howell 500 Watt R Projector	Equal to New	195.00	**100.00**
16mm. Ampro 400 Watt Projector	"	150.00	**89.50**

16mm. CAMERAS

	CONDITION	REGULAR PRICE	SALE PRICE
16mm. Simplex f/3.5 Model C	Good	62.50	**32.50**
16mm Risdon f/3.5 50 Ft. Capacity	"	29.50	**10.50**
16mm. Bell & Howell 70A f/3.5	Equal to New	125.00	**59.50**
16mm. Stewart-Warner f/1.5 Wollensak	"	100.00	**41.50**
16mm. Victor Model 3 f/2.9 Schneider	"	75.00	**49.50**
16mm. Bell & Howell Model 75 f/3.5	"	65.00	**42.50**
16mm. Bell & Howell 70E f/2.5 Cooke	"	175.00	**115.00**

16mm. LENSES

	SALE PRICE
1" Dallmeyer f/1.9 Focusing Mount, good condition	**$27.50**
1" Cooke f/1.8 Focusing Mount, good condition	**32.50**
1" Wollensak f/1.5 Focusing Mount, good condition	**24.50**
1" Cooke f/3.5 Standard Mount	**15.00**
2" Wollensak f/3.3 Focusing Mount	**19.50**
2" Hugo Meyer f/3 Trioplan Focusing Mount	**22.50**
3" Wollensak f/3.3 Focusing Mount	**28.50**
3¾" Wollensak f/3.3 Focusing Mount	**30.00**
4" Hugo Meyer f/4 Focusing Mount	**39.50**

ACCESSORIES

	SALE PRICE
Bell & Howell Filmadors	**$2.75**
Thalhammer Jr. Tripod, good condition	**15.00**
Character Titler Board for Filmo Camera	**15.00**
Bell & Howell Photometer	**4.00**
Drem Cine Meters	**3.00**
Cine Weston Meters	**16.00**
Bell & Howell Combination Splicer and Rewinder, Former Model ... each	**6.50**
Bell & Howell Film Cleaners ... each	**6.50**
Correx 16mm. Complete Tank, Reg. 52.50	**32.50**
Willo Effect Matte Boxes	**2.95**
Roto 16mm. Tank	**14.00**
100 Assorted Rolls Mickey Mouse 100 ft. 16mm. Films at ... per roll	**2.50**
Trac A Block Letters	**1.75**
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50-foot rolls	4.00

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The free screen

THE theatrical movie amusement industry, which has managed for the previous term of its existence to escape any very effective control of its subject matter, notwithstanding the efforts of state censorship and movements for Federal direction, has of its own choosing and in response to very definite pressure from a minority group agreed to produce entertainment pictures that will satisfy the viewpoint of those who presented complaints.

To whatever extent approval may be given to the aims and purposes of the group forcing this action upon the movie amusement industry, the clear minded analyst must admit that theatrical films have, in all practical effect, been censored at the source according to a scheme of selection which the theatrical producers did not, themselves, choose before the pressure was exerted. The producers may heartily agree with this scheme, but it was not their own originally. The net result is that one great field of movie expression has lost its liberty, even if it may have gained many compensating benefits.

Those of us who are old fashioned enough to believe that liberty has values intrinsic within it, without reference to the practical results it may bring, will regret the capitulation of the movie amusement industry, just as much as—possibly even more than—we regretted the sometimes injudicious uses that industry made of its liberty, when it had liberty still. The robust and breezy flavor of a man who is achieving what we may believe to be his damnation and is doing so according to his own will represents something more vigorous and morally more stimulating than the exudation of a personality which has been tamed into subjection to powerful forces, even if those forces are socially admirable. The individual becomes the echo and our interest in him is transferred to whatever motivates his actions so directly.

This abdication in choosing its subject matter on the part of the theatrical screen makes movie amateurs even more conscious of their rich possession, which is their right to say whatever they may wish to say on film, without the obligation to say it to advance a particular social or political idea. Because amateurs do not have film entertainment for sale they may snap their fingers at box office pressure. They need neither be socially constructive, to please those who would remodel the existing state of things, nor seek that adroit blend of the commonplace and the spicy which has been so dependably certain a prescription for below the average Hollywood productions. While professional picture makers have too infrequently dared to abandon the safe recipe and film what they wanted to film, ignoring the box office, amateurs have had that privilege from the very beginning.

With this liberty his professional brother has abandoned, the movie amateur should be aware of a large responsibility laid upon him to use it for those purposes which express the best he has in him, according to his ability and taste. Filming trite or "sure fire" scenes, in an endeavor for competition with the commonplace, is using a great thing for small ends, like the Pauper, in Mark Twain's tale, who cracked nuts with the Great Seal of England. The voice which may speak in complete freedom is bound, by all the canons of good sportsmanship, to say only worth while things. The slave man is excusable if he shouts, roars and babbles. The free screen now lives in the home of the amateur. Let him shelter the independent guest courteously and fairly.

MOVIE
MAKERS

I made a sample

JOHN FLORY

IT WOULD have been a glorious adventure, even had it not resulted in my obtaining a job with Paramount.

My ambition was to become a motion picture director. I had dreamed of films, had taken dramatic courses in preparation for making them. Yet there was no way for me to gain the studio experience that trains a person to become a professional director. Years of it are necessary.

There was nothing left to do, then, but to go into the movie business on my own! To gain some of the needed experience, I decided to write, direct and produce a short motion picture as a "test tube" experiment. The film, a 16mm. photoplay, was completed successfully and it was the means of realizing my ambition to work for professional movies. In 1933, this magazine was kind enough to call it "decidedly the best experimental film of the year."

The night I determined to make a motion picture on my own, there arose the question, "What will it be about?" I wanted the picture to have some real significance and I asked myself what chiefly concerned and interested people at that time. You guessed it—the depression!

I would make a movie of the depression—and, what is more, it should be a comedy.

The depression is a serious matter; that is why I chose the subject for a film. But I made a comedy of it because I had visited the collection of shanties erected on waste land between Riverside Drive at Seventy Second Street and the Hudson River. Under the shadow of prosperous apartment houses, a group of unemployed had knocked together their tin can town. What surprised me, as I wandered between the makeshift dwellings of this particular settlement, was its air of cheerfulness. Magazine illustrations decorated these dwellings internally; external walls not infrequently boasted evidence of the owner's wit. A typical mansion, remodeled from the body of an abandoned taxicab, affirmed in white paint: "Amos 'n' Andy Fresh Air Taxi Co.—We'll Ride Through The Depression Free." That appealed to me as the American attitude—meet adversity with a "wisecrack."

I set myself the artistic problem of infusing into my picture the same buoyancy of spirit. That is why I felt it would not be inappropriate to make a comedy of the depression. Thus it was that *Mr. Motorboat's Last Stand,* a 16mm. production, was concocted.

Since there was no money to spend for studio rental, the production would have to be photographed during summer out of doors. Fortunately, New York offered billions of dollars worth of scenery ready made for our purpose. A Hollywood scenario calling for scenes on the steps of the Subtreasury Building at Wall Street would require the construction of a set or expensive process shots. We, on the other hand, took a Sunday subway trip down town to play out our drama in the locale itself and we followed this practice with all settings.

Since all action of the story was to take place in the open air against authentic backgrounds, it was necessary to select interesting and accessible locations around which a scenario could be woven. From early morning until sunset, during a three week period, I drove throughout Manhattan, the Bronx, Brooklyn, Long Island City, New Jersey and Staten Island. Whenever I would see a factory or bridge, a street corner or any other bit of scenery suggestive of drama, I would stop the car, make a notation of the locality and draw a pencil sketch of the spot that had caught my fancy. Around these locations a first draft of the story was written. Unwittingly we followed the best advice given to amateur story film producers—to write the story around the settings available. The success of the picture indicates the soundness of this procedure.

But before continuing further, it was important to make sure that we could get permission to take pictures in certain places. When convinced that we would not harm their property, people as a rule were willing enough to let us make pictures on the premises, although it sometimes proved difficult to obtain permission from large corporations. The private citizen or small home owner is the easiest to persuade. He and his wife and his children and his relatives are thrilled at the thought of their home having been chosen, from all the bungalows in the world, to be immortalized in celluloid.

Few housewives would fail to be dismayed if confronted with the shopping list with which I set forth to collect properties for the picture. A large studio, with an adequately financed staff of people for the job, would have managed better. I had no studio, no staff and very little money.

Many items on the property list were not hard to find, however. It is surprising how much business can be done at five and ten cent stores. If one store does not carry the object you want, there is always a chance that another shop operated by a different chain can supply your need. Because properties for a motion picture usually are to be seen rather than seriously used, quality is not so important as price and appearance. I bought for sixty cents the parts of a fishing rod that looked as if it were the twin of a twenty three dollar beauty in a sporting goods shop next door.

Badges, pistols, frying pans and ticker tape; apples, radios, roses and atomizers; pearls, rope, spittoons and stock certificates; bandages, eggs, gloves and watermelons; matches, nails, spats and garbage cans—the list went on and on and on! Although it may sound strange, the easiest of hundreds of things to find was a check for $1,000,000. You see, it didn't have to be cashed.

The duty of keeping track of the properties should have been delegated to somebody else, for I had no place to keep the hundred and one objects

[Continued on page 87]

Cruise gear

FRANK GUNNELL, ACL

THOSE last few days before a movie maker sets sail on his long anticipated winter cruise are generally hectic ones, what with the many preparations for the journey, the last minute business matters and the farewells of wistful friends. Hence it behooves the movie maker, who really wants to bring back a creditable cruise film, to begin preparations for filming at least a month before sailing time. This will allow time to check over equipment, to study the travel booklets from the standpoint of filming possibilities, to decide on a rough, easily alterable plan for the film and to plan how to get the first of those effective shots one hopes to have throughout a film.

Assuming that, in addition to a camera, the movie maker is reasonably well equipped with various lenses, filters, an exposure meter and a tripod, let us follow him aboard the *S. S. Tropic Bound*. It is shortly before sailing on a typical winter or early spring day and the movie maker is studying how he might meet some of his filming problems. Having anticipated that the late afternoon sailing hour means a hazy gray sky and light conditions that most amateurs would consider discouraging, our cameraman may see a definite "cold feeling" that is just what is needed to emphasize the bleakness of the season he is escaping. By making little or no attempt to cut the haze with filters and by underexposing the film slightly, he can produce a series of scenes with a wintry feeling that will grow successively colder up to the fade out at the end of the sequence.

Later in the voyage, he will express the transition from the cold northern winter to more moderate climate and then to tropical heat by means of proper control of exposures and judicious use of filters. In this case, the idea of proper exposure does not mean normal exposure, but exposures calculated to produce a desired effect, as in the case when underexposure was suggested as a means of adding to the winter feeling at sailing time.

In holiday array the ship sets out for warmer shores

© F. S. Lincoln

The first warm weather aboard a southbound ship is the signal for discarding overcoats and jackets and for the emergence of white flannels and summer dresses. Now the cameraman may take a few shots to contrast with the previous scenes and to show the transition to pleasant weather. As these scenes will be taken in the middle latitudes, the conditions will approximate those of June in the northern states and spring in the southern states. The sunlight will not yet be strong enough to produce an unmerciful glare on the white paint of the ship, and so a normal exposure and a light yellow or ultra rapid filter are indicated to get sparkling summer scenes.

By the third or fourth day of a southern cruise, tropical weather is reached, the sun and sky become the dominant influences in life and the time comes to take scenes expressive of ship life in the tropics. Regardless of the particular subject matter, certain problems will confront the cinematographer. He should not lose sight of the fact that he wants to emphasize tropical sky and sunshine. He must remember the brilliant glare of the sun on the light colored decks and white walls of the boat and he should not forget that he is on a moving, swaying ship!

Dealing with these problems in inverse order, that of the moving ship is solved readily, as far as movie making is concerned, by using a tripod. Some movie makers may object to being bothered with a tripod, while others will feel that one is unnecessary on a large ship where there are many places to rest a camera. In spite of these and other objections, use a tripod! It need be of little bother in one's luggage, for it readily may be strapped to a Gladstone bag with the bag's own straps. There *may* be many places to rest a camera aboard ship but there are sure to be scenes you will want to take when no support is convenient. Holding the camera in the hands while filming aboard ship gives unsatisfactory results because of the swaying ship. As the ship pitches in one direction, the human body tends to maintain its balance by leaning in the opposite direction, and the effect on pictures is that of moving the camera rapidly. Scenes taken with this accelerated camera movement are almost guaranteed to make your future audiences seasick! On a tripod, the camera moves with the ship, and it is only the distant horizon that rises and falls or tilts realistically. Another advantage of the tripod is its assistance in getting unposed pictures. Companions on a cruise often will act self consciously the moment a camera is raised to an eye and aimed in their direction, even if they are interested in some deck game. By setting the camera and tripod up near the game and casually "testing" for pictures in this or that direction, it is easy to get the natural actions of the players and bystanders.

In filming deck scenes under tropical skies, the glare of the sun will make it easy to overexpose whole scenes or parts of scenes, giving a flat, washed out appearance to the pictures that will express anything but the beautiful contrasts of the tropics. It is therefore necessary, in using a meter, to read exposures on the lightest colors instead of the general scene. In making these tests, the exposure meter must be held fairly close to the light objects so that its reading is taken principally from them.

In the sunny southern

[Continued on page 86]

A cine traveler's filming equipment is listed carefully

Caribbean chances

LAURENCE CRITCHELL, jr., ACL

What cine voyagers will find south of the United States

THE lands bounding the Caribbean Sea—Central America, northern South America and part of the West Indies—have become, in late years, one of the most popular winter destinations of sun worshipping America. Their proximity to the equator ranges as close as nine degrees, and the sunlight is of tropical intensity, under which brilliance the proper photographic rendition of outdoor scenes requires a much smaller lens opening than is used for normal work above the tropic of Capricorn. In general, with panchromatic film and a 3x or 4x filter, the stop of *f*/11 could be used successfully for pictures from fifty feet to closeups. Filters are imperative; not only do they improve the tonal quality but they serve to render more satisfactorily the brilliant tropical clouds. If you can, take full color equipment to this, the most colorful region in the western hemisphere. But if you can't, by all means help your black and white emulsions with filters.

There are two main gateways to the Caribbean Sea. One, the Florida Straits between the United States and the island of Cuba, leads the filming traveler along the pathway of Nassau, in the Bahamas, and by Havana to head across the Spanish Main for the Central Americas or westward into the Gulf of Mexico. The other is the Windward Passage, between eastern Cuba and Haiti, the direct doorway to the increasingly visited cities of Port au Prince and Kingston.

In the fascinating and bewildering Republic of Haiti, the natives are at once the most interesting and probably the most difficult subjects for the cine camera. The lower class blacks (who compose about ninety eight percent of the population) dislike being photographed and either run from the camera or set up a howl which usually manages to attract a large crowd and several Haitian gendarmes. The latter are fearful; invested with a little authority, they take infinite delight in tormenting the white man, and to fall legitimately into their clutches is, mildly speaking, a calamity. The best solution is to use a waist level finder at a right angle, for the Haitians pay little attention to cine cameras which are not raised to the eyes—unless of course the camera is very prominent. In lieu of a waist level finder you may use a prism (an attachment built for right angle filming). One of the best places from which to get unposed shots of the natives is the top of the arch erected by President Hyppolite to connect the two markets. There is a winding stairway leading up one of the towers, and from the summit, with the aid of a telephoto lens, (provided you stay well hidden) you may film at ease the strange methods of bargaining employed by the Haitians.

An overnight run from Port au Prince brings one to Jamaica, whose capital city, Kingston, has one of the most beautiful harbors in the world. It is protected by a jagged needle of land, at the tip of which is a group of desolate ruins—all that is left of the pirate city of Port Royal. A telephoto shot of the ruins is possible from the steamer, but to go there from Kingston you must have a government permission and a launch.

Jamaica is an island of incredible natural beauty. Fierce gorges, forests of giant bamboo, impenetrable jungles, sluggish inland rivers and magnificently abrupt mountains are all subjects which nowhere can be filmed so easily as from the roads that wind throughout the interior. With its blue ocean and almost phosphorescent Blue Hole Lagoon, the northern coast offers color subjects of singular charm. Incidentally, the Jamaican negro is not particularly averse to being photographed, provided you tip him lavishly, so it is wise to get English change in Kingston before exploring the interior.

If time allows, rafting down the rapids of the Rio Grande, near Port Antonio on the northern coast, is well worth the six dollars charged. The river is swift but not dangerous, and the passing scenery, breath taking in its magnificence, will supply material for a memorable sequence. A splendid cine subject is the boatman who poles the raft; he will do everything in his power, from sweating profusely to poling like a demon, to make the voyage seem perilous to the eye of the lens.

As one leaves the myriad charms of Cuba, Haiti and Jamaica behind, the feathery line of the Lesser Antilles leads the eager cameraman naturally along the eastern edge of the Caribbean. St. Kitts, Martinique, Trinidad and Curaçao are names to conjure with and, in pictures, they will prove to be places of infinite natural charm. British, French and Dutch cultures mix in the islands with the older customs of the African negroes to produce enough human interest for a dozen films.

Nearby, on the mainland, are the popular cruise ports of La Guaira, leading to Caracas, capital of Venezuela, and Puerto Colombia, frowsy seaport for Barranquilla, the important inland industrial city of Colombia. At the latter harbor, there seems at first sight to be nothing visible but a long pier, almost a mile in length, reaching out from the mainland. When a ship docks, a crowd of swarthy Latin Americans sets up shop around the gangplank, and the groups of miniature wicker furniture and bird cages, along with a colorful diversity of monkeys, parrots, snakes, lizards and turtles—all for sale—offer unusually interesting subjects. The town itself is miserable, being merely a few shacks, a

[Continued on page 79]

Rugged Morro is a movie background used traditionally

F. S. Lincoln

Going cine places

A list of winter cruises made from a movie viewpoint

NOW all the world beckons to the movie making traveler via the cruise ship. Exotic palms, blue waters and gleaming beaches, radiant under a southern sun, call with a siren voice from both the eastern and western tropics. The bracing airs of the North Cape countries invite exploration and enhance filming it. The fabled charm and ancient historical background of the Old World are evident on every hand throughout the lands bordering on *Mare Nostrum*. To the north, south, east and west, cruises of from three days to three months offer the footloose filmer a wealth of ideal cine subjects.

The interest and importance to their passengers of good photographic results are being recognized increasingly by all the steamship companies. Almost unanimously they report the presence on their ships of complete still picture laboratory facilities, where the ship's photographer will develop and print still films or where the amateur himself may do his own work. Competent advice on filming problems, with particular reference to changing local conditions, is available on most ships through the staff photographer. A number of lines, generally those operating regular runs with vessels of moderate size and limited passenger listings, invite their passengers to visit the bridge, chart room, pilot house, engine room, in fact any part of the ship which interests them, save at certain times.

On the newest cruise liners, the movie making passenger will find good 16mm. projectors available for his use, either in checking his filming results over a long trip or in giving impromptu projection parties for a group of friends. On the great around the world trips and some of the longer cruises to the Mediterranean, a still further convenience is offered to the many movie makers, in an official titling board, for immediate titling en route. On the longer voyages, the traveler will call in at a number of cities where reversal laboratories are operated by the film manufacturers. Here the movie maker can have his cruise films processed. On the shorter trips, it is possible and desirable to bring all one's film back home for this processing.

MOVIE MAKERS herewith presents a listing of late winter and early spring cruises for the benefit of the traveling amateur cameraman. Although the list is by no means complete, it does give an indication of the wealth of cine material that awaits the cruising movie maker. Special notations have been made of the cine and still photographic facilities offered by various cruises, while a listing of countries and ports to be visited gives some idea of potential subject matter. Detailed information may be obtained from the respective steamship lines and travel agencies. The cruise list for movie makers follows.

West Indies, South America, Panama

COLOMBIAN LINE: Regular eighteen day cruises every Thursday to Port au Prince, Kingston, Puerto Colombia, Cartagena and Cristobal; also regular eleven day cruises to Haiti and Jamaica and to Haiti only. Passengers are given the freedom of all parts of the ship, facilitating picture taking, and 16mm. projectors are carried on all ships.

CUNARD WHITE STAR: Eleven day cruises to Kingston, Cristobal and Nassau, sailing March 20 and April 3; fourteen days to La Guaira, Curaçao, Cartagena, Cristobal, Kingston and Nassau, sailing February 14, March 2; and eighteen days to selected Leeward Island ports, La Guaira, Curaçao, Cristobal, Kingston, Port au Prince and Nassau, sailing February 1, 26 and March 19. There is a complete still film laboratory service and a staff photographer for filming advice on all ships.

FRENCH LINE: Eighteen day cruise to selected Leeward Island ports, La Guaira, Curaçao, Cristobal and Havana, sailing February 15, March 8 and March 29. Complete still laboratory service is available on the cruise ship.

FURNESS WEST INDIES LINE: Regular twenty three day cruises every second Thursday to fourteen British, French and Dutch Leeward Island ports and Georgetown.

HAPAG-LLOYD: Via *S. S. Reliance*, two, nineteen day cruises to selected Leeward Island ports, La Guaira, Curaçao, Cristobal, Kingston, Port au Prince and Nassau, sailing February 16 and March 9. A 16mm. projector and operator, complete still laboratory service and staff photographer for filming advice are available on both trips.

HOLLAND AMERICA LINE: Twelve day cruises to St. Thomas, La Guaira, Turiamo and Curaçao, sailing February 2, 16, March 2, 16, 30 and April 13.

ITALIAN LINE: A ten day cruise to Kingston, Havana and Nassau, sailing February 9. Complete still laboratory service and staff photographer who will give filming advice are carried on the cruise ship.

STANDARD FRUIT & S. S.: Regular thirteen day cruises sailing each Saturday for Santiago de Cuba or Kingston and La Ceiba, until April 13. Passengers are given the freedom of all parts of the ship, facilitating picture taking.

SWEDISH AMERICAN LINE: Two, eighteen day cruises to selected Leeward Island ports, La Guaira, Puerto Cabello, Curaçao, Cristobal, Kingston, Port au Prince and Nassau, sailing February 20 and March 13; also a twelve day cruise to Port au Prince, Cartagena, Cristobal and Kingston, sailing April 3.

UNITED FRUIT COMPANY: Regular sailings on ten, eleven, thirteen, fifteen and twenty day cruises to Havana, Kingston, Cristobal, Cartagena, Santa Marta and Puerto Colombia, depending on trip selected.

Nassau and Bermuda

CUNARD WHITE STAR: Via *M. V. Georgic* and *M. V. Britannic*, three day cruises to Bermuda, sailing February 9 and 21; also, via *Georgic*, a five day cruise to Bermuda, sailing April 15; also, via *S. S. Carinthia*, a series of six day cruises to Nassau, sailing each Saturday from February 2 to April 13 inclusive; also, via *Carinthia*, an eight day cruise to Nassau and Bermuda, sailing April 20. Complete still laboratory service and a staff photographer who will give filming advice are carried on all ships.

FURNESS BERMUDA LINE: Via *S. S. Monarch of Bermuda* and *S. S. Queen of Bermuda*, regular cruises to Bermuda, sailing every Wednesday and Saturday; also occasional supplementary cruises to Nassau and Bermuda, with changed sailing dates. [Continued on page 80]

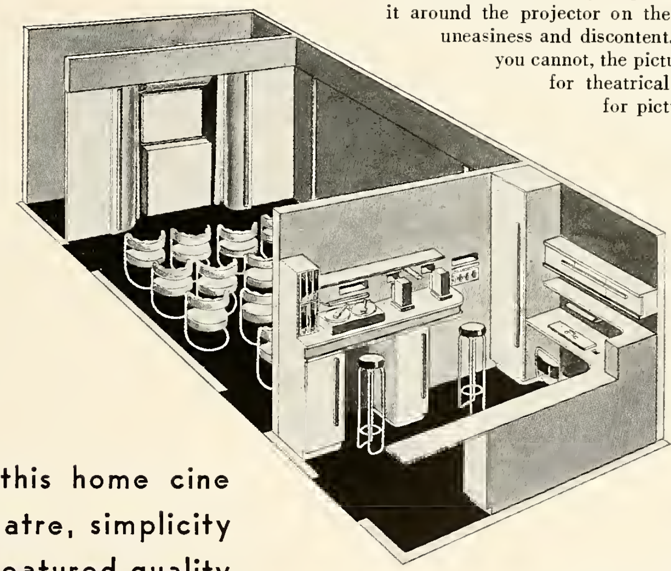
Pointing up projection

RALPH C. WILDES, ACL

Adding the touches that bring finish to home showings

An indifferent film properly presented is far better entertainment than a good one sloppily exhibited. In the last analysis, the finest film in the world is but potential enjoyment. The projector and favorable conditions and efficiency of projection are the governing factors upon which depends the realization of this possibility. Witness, for example, the de luxe performance many years ago of *The Covered Wagon* and compare the effect with its subsequent exhibition in a cheap, ten cent house.

We must learn to make the most of the particular location available for film presentation. Those who have a long, narrow living room, twenty five feet or more in length, are perhaps the most fortunate among those who must confine their projection activities to rooms used primarily for other purposes.



In this home cine theatre, simplicity is featured quality

Keep your audience as near the axis of projection and as far from the screen as practicable in consideration of the picture size. Allow no seat to be closer than, for example, three diameters of the screen, which, in all cases where a normal two inch lens is used, will be about half the projection distance.

Bear in mind the fact that beaded screens will give you a brilliant picture without the metallic quality that sometimes seems to be evident in screens of the silver type.

Choose your screen carefully for your own particular conditions, not from the experience of your friends. However, if the audience cannot be seated close to the projection axis, by all means use a bead screen, as it does not reflect backward nearly so directly as the silver screen. If the room is long and narrow and if you intend producing a picture of large size, silver screens may be used to good advantage. In case you are using 8mm. film and perhaps find that you are somewhat limited in illumination, or if you have a projector several years old with only a one or two hundred watt lamp, you will find the silver type of screen a distinct advantage. It is desirable to bear in mind that silver screens create a "colder" tone in the projected picture.

By all means, whatever the disposition of the room or the size of the screen, keep the picture about an inch smaller all around than the edge of the screen. This small border, which should be painted a dull black, forms a fine setting for the picture. The projected image always should overlap the black border on all sides so that there will be no uneven edge of screen surface. The psychological gain in presenting a picture with good illumination and fine definition is very great.

When a room of the length suggested above is not available, it is not always wise to use the whole length of two rooms by means of French doors or other large opening between. The difficulty is that, while the resultant picture will be of large size, perhaps five or six feet or even more, in most cases it is necessary to seat the audience in the same room with the screen, because of the difficulty of finding space in the more distant room from which all may obtain an unobstructed view of the screen without crowding or standing. Hence, the arrangement of two rooms for projection is likely to put the audience too close to a comparatively large screen on one hand or to crowd it around the projector on the other. Discomfort provokes uneasiness and discontent. Keep the audience back; if you cannot, the picture is usually too large. Strive for theatrical quality but not necessarily for pictures of theatrical size.

However carefully living room or library is adapted for projection parties, it is difficult to create the restful, undisturbed atmosphere of professional movie houses. This can be done at home best by reserving a suitable space as a permanent projection room or "little cinema." Although living room projections can be pleasant and charming, a room exclusively dedicated to movies means the utmost in convenience for operator and guests. Somewhere, either in the attic or cellar, you are likely to find a suitable location. Length of throw is of much greater importance than either width or height, provided it is unobstructed. The writer's attic cinema theatre is scarcely six feet high yet, even with steeply sloping sides, it presents no inconvenience but rather has the added charm of intimacy. (On this page is a plan for a home projection room and theatre designed by Walter Mills, ACL. Although contrived especially for 8mm., it is equally suitable for 16mm. equipment.—Editor.)

Screen size always should be determined with the question of proportion in mind. A sixteen inch picture on a forty foot throw is as curious as a six foot one with a nine foot throw. Avoid extremes and, bearing in mind the common canons of all pictorial art, decide on your picture size with as much care as you would on the size of a painting for a given wall space. Considering the technical point of view, use a two inch lens wherever possible for flatness of field and light passing efficiency.

Consider the lamp wattage and make sure you do not exceed its possibilities. The picture must be first, last and always of sparkling brilliance, or all other advantages are lost. Nevertheless, this does not mean using a thirty inch screen with a seven hundred and fifty watt lamp!

Give first consideration to advantageous location of the projector and second consideration to

[Continued on page 84]

Shooting on ships

JAMES W. MOORE, ACL

FRANKLY, this commentator simply doesn't understand people who aren't at least a little crazy over ships. The movie maker we met last week, for instance, is beyond our ken. He had traveled to Europe, around the Mediterranean and back again without ever shooting a single foot on board his several boats. "I just didn't see anything of interest to shoot," he replied to our query. That seemed to settle the matter, so we gulped and kept quiet. But here is what we wanted to tell him.

In the first place, there is the sailing, a moment now, as in years past, compacted with excitement, emotion and action. For the imaginative movie maker, this is a heaven sent time of life and color, of myriad activity all directed to one goal—getting the ship off to sea. This unity of subject matter suggests inevitably the thrilling method of *montage* filming, where brief glimpses of countless aspects are so blended together as to create the impression of the whole. One might start with a closeup of the luggage, befittingly tagged and labeled, being set down beside the door of a cab. The feet of its owners pass by, leaving the cab and the scene. There follow angle shots of the name of the steamship company, of the waiting boat beside the pier, and we cut back to the bags as the hands of a porter or steward take them in charge. If there is a belt conveyor for luggage on the pier, this is an ideal next scene, with the cases coming toward the camera which is low, directly on their level. Then there will be a medium shot of the gangway, either from the dock looking up or from an upper deck on board looking down. Passengers and stewards are streaming across it to the ship.

From this point to the actual departure, one's filming treatment will be a matter of taste, of the amount of film available and, chiefly, of how swiftly and successfully one can get around. There are dozens of symbols of the crescendo of activity which is building up. You might try for a brief sequence of the trunks coming on board—the loading on the pier, the winch man giving his charge the steam and the bulging slingload careening upward, over the baggage deck and down. Then, quite probably, you can catch the seamen making the hatches ready for sea. They will be laying in the hatch covers, spreading tarpaulins, fitting the batten irons and driving home the wedges. Long shots will be easy here. Try also for the medium and close views which tell the story.

A swing around the passenger decks will add further flashes of impending climax. You will find an excited family group, burdened with children, trying to do a lot of last minute, important things and getting nowhere. There will be hurrying stewards, harassed by the press of visitors, trying to clear the decks with a warning "All Ashore!" Along the rails an excited crowd already will be lined up, chattering and waving to their friends massed on the dock below. Get up to the rail yourself, near the end, and shoot directly along it, catching the eager faces, the fluttering hands, hats and handkerchiefs. Cut, and shoot down at the crowd below to secure a reaction shot. When the confetti and streamers are thickest is the time for these scenes.

Suddenly, shattering the babble and your own nerves, will come the roar of the ship's whistle. This is the beginning of climax. Sometime, somewhere, get a lot of this whistle, well filtered against the blue of the sky. Perhaps you can't get it as you sail; perhaps the sky isn't clear and blue. Don't worry, for there will be plenty of other opportunities, even if you have to request a "command performance" some lazy afternoon in the Gulf Stream. But the shot is invaluable—for cutting into the story here, and before the fire and boat drill, and as a part of the salute when you pass a sister ship at sea or enter a foreign harbor.

Events will move swiftly from now on. Try to get a few shots of the gangway coming adrift, being lowered to the pier and hauled away. Keep an eye peeled for the moment when the lines are cast off the dock and drawn on board by the seamen. *There* is dramatic action, which, if you can't get on leaving, you should look for later on in the trip. It is the symbol of the free ship, once more quit of the land and in her proper element. Follow the lines with a scene or two of the boat's first slow movement past the dock. Cut in a shot of the captain shouting from the bridge end. Flash to the passengers at the rail and cut again to the visitors on the pierhead. Don't overlook the puffing tugs which will be straining alongside to turn the vessel downstream. There is a good angle of them that can be made looking down from an upper deck. Then, if you feel up to it, try for the exquisite shot we saw the other day in a League member's film—a gay, tossing pennant of paper streamer, caught in the ship's gear and seen against the sky in closeup. There was emotion, beauty and a climax all caught in a single flash of genius.

On every deck are scenes ready made for movie cameras

You may see other farewell scenes which appeal to you—the city fading into the distance, other ships sailing or coming in or the pilot dropping off your boat at channel's end. These, especially the last named, are all to the good, but right now we can't see anything but that tattered scrap of paper waving a gay farewell. After it, we should cut in a title about long days at sea and pass directly into the next phase of our filming.

This one could start quietly, in contrast to the crescendo and excitement of the [Continued on page 81]

As you leave the dock, shoot from your ship's rail

Blue shadows and delicate tints are color possibilities

Herbert H. Johnson, ACL

Winter Kodacolor

EDMUND ZACHER, II, ACL

FEW think of winter as a time for Kodacolor filming, since bright flowers no longer fill the garden and brilliantly colored sport clothes and bathing suits have been put away. No longer do sleek yachts and multicolored sailing dinghies spot the harbors, and even the fall foliage has been covered with snow.

Yet, with winter, a new type of Kodacolor subject appears. Who has not seen the blue shadows and the soft lights and tints on the snow depicted in paintings of winter? In real life, frequently the glare of the sunlight on the snow prevents one from seeing the true color of the shadows and the other subtle tints. Yet they are there, and any able movie maker can record them simply by using Kodacolor and pressing the button.

Early morning or late afternoon is the best time for capturing the blue shadows. With a clear sky, the exposure at this time ranges from A to C for the adjustable filter. When snow covers the ground evenly and the sky is blue and clear, there will be no trouble in catching the most delightful shots that can grace an amateur screen. Remember, however, that blue sky is essential for the production of blue shadows, as the color of the shadows is the result of reflected light from the sky. To deepen the blue of these shadows, one may stop down a half to a full stop toward underexposure. The results are so attractive on the screen that one tends to make too many scenes of the same type, once the technique has been learned. There is other color in winter that is equally attractive—brooks partly frozen and banked with snow, roads framed by gray trunks or a clump of brown grass waving in the breeze.

In making such scenic shots, remember the importance of framing the view by including pleasant objects in the foreground, such as branches covered with brown oak leaves, pine branches covered with snow, or stately green cedars. The texture of an old stone wall may give the desired addition to the foreground and, at the same time, contribute a delicate color of its own. When shooting at D or "dot," with the focus at infinity, the depth of field is sufficiently great to register, with sharp detail, all objects from about six feet from the camera to infinity. Consequently, the foreground "frame" as well as the background will be in focus.

A reliable exposure meter is an important aid, but, with full sunlight and with the adjustable filter set at D, one seldom misses a good shot, except where large areas are heavily shaded. While a clear sky spotted with clouds will heighten scenic shots, a brilliant cloudy day will give a good, even exposure over the whole scene. In some cases, the latter effect is more desirable than the greater contrast of light and shadow obtained on sunny days.

Kodacolor studies of fall and winter make an attractive combination, and sequences may be linked together very effectively. For example, film a small waterfall or pool colorfully framed with fall foliage. Fade out on this shot and fade in on the same scene in winter, covered with snow and with touches of blue shadows. An old farmhouse, a gray barn or a field will lend themselves to a similar treatment. Winter sports are as effective in Kodacolor as are summer sports. Skiing and skating costumes [Continued on page 83]

Chromatic range of frigid cine season presents surprises

Famous screen star discusses catch as catch can filming

Realists, all

LESLIE HOWARD

Leo J. Heffernan, ACL

The author shown in midst of active photographic work

SEATED comfortably in a favorite chair in the drawing room of my home in Berkeley Square, I carefully read a collection of ancient letters written in the Eighteenth Century. Studying old letters, it seems, is my hobby, and for that reason I appear to feel that I am having a delightful if very quiet time. There are slippers on my feet, a down pillow at my back and a half finished whiskey and soda by my side, as I read on, deeply absorbed.

"Wonderful!" you might say, especially if you have an antiquarian taste. But is it? Hardly so, as there are altogether too many persons about for one to concentrate satisfactorily on the letters. The patch of trees and clouds, visible from my chair, is painted on a canvas backdrop and there is no glass in the panels of the wide French windows. The air is dancing hot under the battery of incandescent lights mounted on a crisscross of planking overhead, and just beyond camera range is a clutter of properties, lamps, microphone stands, reflectors and cameras. More than a score of workmen, more or less bored with the proceedings, look moodily in my direction, as they sit or stand on cat walks high above. This, then, is a picture of the cinema grinding mill; but it would be an injustice not to mention that it has many more pleasant moments.

It is here that creative cinematography attains its greatest refinement of technique, for no end of time, patience and expense goes into making professional motion pictures. A director, wishing to create certain effects, may keep a company of actors, technicians and laborers working for weeks if necessary, until the particular scenes he needs are recorded perfectly on a bolt of celluloid. Compare his studio facilities with those of the cine amateur and you are comparing the loom with the spinning wheel. Although both the professional and the amateur make motion pictures, each belongs to a different group of workers in the same artistic medium, and therefore they are related only distantly. It is patent that the creative dramatic group—with practically inexhaustible facilities—is hampered by the restrictions of a bugbear known as "the box office," while the realistic group—with unlimited possibilities—is handicapped by lack of facilities.

Asked by a friend how, after a day at the studio, I still could endure grinding my 16mm. camera, I replied, "If I am fed up with the routine of picture making in studios, what could be more natural than to want to make my own movies in my own way?"

My first amateur motion pictures were of the quick and easy variety born of an aimless dilettanteism, with emphasis on shots of friends just "standing there" while I clicked off footage. I soon decided that that sort of thing wouldn't do at all, for, undeniably, the finished picture was marked by an evident ignorance of technical fundamentals. Surely, I thought, experience in the studios should beget better motion pictures than these. So I consciously resolved to stop cluttering up reels with nondescript scenes and to give my films better cinematic form.

We amateur cinematographers are, of necessity, producers of realism. When we film a polo match or football game, we must get it catch as catch can—not staged carefully for us—and it is always the real thing. When an interesting cloud formation appears, we hurry to catch the scene we want so that we can have the cloud as a background, for there is no means of putting it in afterward by double printing. When we make movies of friends, they must look their best, as we cannot ask them to put on grease paint, nor can we retouch the film if the closeups are disappointing. We are realists, all, and the full potentialities of movie making are revealed to us only when we recognize that fact and realize where the pitfalls lie.

To be sure, we may exercise a slight control over some subjects, such control being a measure of our ability as photographers. Often, at first glance, a scene will appear to be commonplace or otherwise uninteresting. However, with different lighting, for instance as a silhouette, it may have a striking appearance. Occasionally, a deep filter may work the transformation or a diffusion disc may be used to soften harsh lines and to bring new beauty to a subject. These manipulations in no way change our essential status as realists, for we still are striving for a natural ef-

[Continued on page 84]

The clinic

FREDERICK G. BEACH, ACL

Technical comment and timely topics for the amateur

Moving camera ■ An effective professional moving camera shot was made for a recent picture by mounting the equipment on a motorcycle as shown in the illustration on this page. While an amateur probably will never have an opportunity or need for this particular stunt, it is interesting to study the means used to steady the camera. Amateur movie makers often shoot scenes from a moving car or train, although it is seldom that such pictures turn out well because the camera was not steady enough. It is natural to feel that the camera will shake more if it is held against the side of the vehicle. This is not the case, however, even though the support may vibrate. The best solution is to fasten the camera firmly to the car by means of a bracket or some other device. One movie maker bored a hole in the running board of the family station wagon and, with the camera thus bolted in place, he obtained some smooth moving camera shots from a low angle. A camera speed of twenty four or thirty two frames will help a great deal in getting smooth action in cases such as these.

Screen size ■ An eight by ten inch piece of cardboard held at arm's length will give a relative guide for the proper screen size for any projection. Stand alongside the projector and hold the cardboard at arm's length as you face the screen. No part of the screen then should be visible behind the cardboard. Lower the cardboard and move it to one side to see if the width and height of the picture are approximately those of the area which is blocked off by the card. This test will assure a picture of the proper size for comfortable viewing by the audience. The amateur should avoid using too large a screen in the home, with its attendant discomfort for those watching the pictures.

Filter holder ■ The owners of certain fixed focus movie cameras can purchase extra portrait attachments which will serve as excellent filter holders. Simply unscrew the cell, take out the portrait lens and replace this with a small circle of filter gelatine. The result is an inexpensive filter in a mount which will fit your lens.

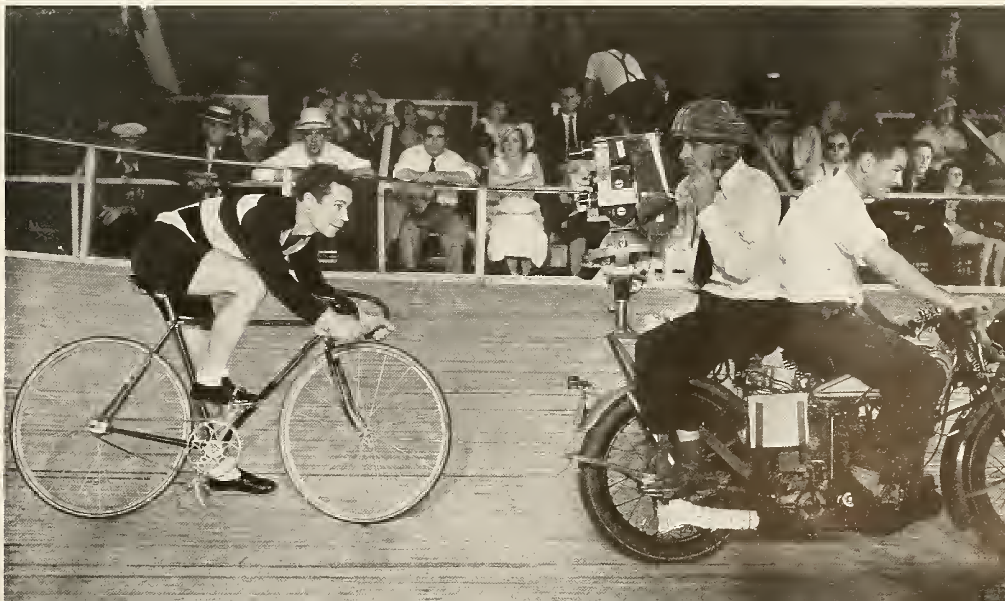
Light variation ■ A glance at a used bulb will show that, as the lamps near the end of their life, they grow darker in color. This has an effect on the intensity of the light and is a factor that must be considered in filming. For example, an exposure test of a certain setup may be made with new bulbs in the lighting units. When the film is returned after processing, the exposure may be excellent and the movie maker may determine to use the same stop for another shot of the same scene. Yet, if old bulbs are used the second time, the light will be cut down considerably and the exposure should be changed. There are other factors which can reduce the intensity of the light in addition to the bulbs becoming black. A drop in voltage cuts down the light, dusty reflectors detract a great deal and diffusion screens will vary light intensity to a large degree. All these factors together can produce a marked decrease in illumination that will have a considerable effect on the exposure.

Extra light ■ There are times when a bit of extra light is required to create a sharp shadow in a closeup. Diffused light from the ordinary Photoflood reflector will not give sharp results, but a projector will serve the purpose very well. Turn up the lamp and focus the lens so that a clean cut rectangle of light is formed at the spot where it is needed. While filming, run the projector at a speed greater than normal to lessen the danger of the shutters becoming synchronized and causing a momentary fade.

Fading ■ At present, there are but two ways to make a satisfactory fade on 16mm. film; one is by using a variable shutter and the other is by working with some kind of fading glass placed before the lens. The latter device is used most commonly—either an automatic type or a simple piece of glass graduated in density from clear to opaque. It is important to remember that the glass must be kept in place before the lens during the entire shot. If one removes the glass from the lens, even after the clear part has come into position, the change will be apparent on the screen and the effect will be less pleasing. In a new shot, the [Continued on page 85]

Motorcycle serves as camera truck on professional set

Courtesy Bell & Howell



Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

New in Toronto ■ More than 200 persons attended the recent organization meeting of the Toronto Amateur Movie Club, held in the Royal York Hotel of that city, in Ontario, Canada. Sixty enthusiasts took out charter memberships at the gathering, which was conducted by S. F. D. Sampson, ACL, secretary of the organizing committee. Working with him in successfully launching a strong, new, amateur filming group were A. Ashton, ACL, A. L. Scott Moorhouse, ACL, E. F. O'Bryne, F. P. Boyce, T. A. McGillivray and F. Taylor. Featured on the program of the opening meeting were *Mighty Niagara*, by Leslie Thatcher, ACL, of Toronto; *Pipe Dreams*, by Joseph Dephoure, ACL, and Edward Atkins, ACL, of the Boston Cinamateur Club; *Life*, by Harold B. Hutchings; a Dufaycolor film, by Mr. Moorhouse, and two professional sound on film reductions.

San Francisco elects ■ Officers for the new year have been elected and are announced by the Cinema Club of San Francisco as follows: J. Oliver Tucker, ACL, president; Dr. A. J. Corbett, vicepresident; D. L. Redfield, treasurer; Dr. D. H. Fish, secretary. Serving with them on the board of directors are E. G. Petherick, ACL, H. A. Rief and K. G. Stephens, ACL. The program of this annual meeting included a presentation by Dr. H. E. Ruggles of 800 feet of Kodacolor, made in the South Seas, and filming by Art Holton, in the presence of the gathering, of a fight among tropical fish. *Shades of Bacchus*, recently completed San Francisco thriller, was given a premier screening at an earlier gathering.

Organize in Boise ■ In Boise, Idaho, still and cine cameramen have organized the Boise Camera Club, according to the recent announcement made by Harlon Nelson, secretary treasurer of the new group. Other officers are R. Stanley Werner, president, and Dr. E. A. Weaver, vicepresident. Morton Cundy and Lyman Marden will serve with them on the executive board. Early meetings of this group, which already numbers more than twenty five members, have featured the presentation of 16mm. and 8mm. films and the examination of still pictures. Meetings will be held bimonthly.

Producing "Shades of Bacchus", made in San Francisco

Robert W. Kerrigan

L. A. awards ■ Taking first place for the second consecutive year, Randolph B. Clardy has been announced by the Los Angeles Amateur Cine Club as the winner of its Grand Prix contest for club members with his 8mm. film, *The New Horizon*. Second and third awards were made respectively to Elton W. Walker, ACL, for *Death Valley* and to Major F. J. Rutland for *Southern California to the Canadian Rockies*. Six other prizes went, in order of merit, to Claude W. Caderette, Guy Nelli, ACL, Franklin B. Skeele, Richard F. Oden, E. Dale Barcus and Colonel Thomas E. Cooke. The announcement of the winning films was made at the Los Angeles club's annual banquet meeting, which also featured the election of officers for the new year, as follows: Church Anderson, president; Mr. Skeele, vicepresident; Dr. Leroy H. Bailey, secretary treasurer. Mr. Skeele will continue to serve the club as publicity secretary. Program plans for 1935 include bimonthly contest meetings, alternated with gatherings devoted to instruction and demonstration of technical matters.

Evening of Eight ■ Using a new high powered projector, the 8mm. members of the Chicago Cinema Club recently entertained their fellows with an evening devoted exclusively to their outstanding productions in that medium. Among the films screened were *My Trip to the Hawaiian Islands*, by J. P. Fitzwater; *Chicago, the City Beautiful*, by Robert W. Smith; *The Season's Greetings*, featuring animated and double exposed titles, and *Beauty Spots of the Fair*, distinguished by unusual angles and effect shots, both by H. G. Aschoff. The meeting was reported well attended and of marked interest.

Austrian contest ■ The results of the annual members' film contest, held by the Klub der Kino-Amateure Oesterreichs, ACL, Vienna, Austria, to select their entries in the coming international competition at Barcelona, have been announced in a special dispatch to this magazine. In the junior class, first award in 8mm. went to H. Groh, for *Weekend Trip into the Unknown*; first in 9.5mm. to Josef Wallisch, for *On Skis in the Carinthian Mountains;* second in 9.5mm. to Josef Schmidt, for *Reverie*; first in 16mm. to Rudolph Siebert, for *Winter in Gerlos;* second in 16mm. to Alexander Weiss, for *Down the Ager in a Folding Boat.* Competition in the senior class was not judged by film widths but under subject matter headings, with the honors as follows: in the topical films division, first award to Josef Deimel, for *Amateur Newsreel* and second to Dr. Otto Polak, for *Funicular Railway to the Zugspitze;* in the scenario films divison, first to C. Zahradni-

[Continued on page 89]

Junior snow movies

PAUL W. KEARNEY, ACL

ON a bleak fall day the thought of snow paralyzes me to the marrow, and the nearer winter comes the more I loathe the idea of this "lovely white blanket over the landscape" that poets gurgle about.

This is not a sign of old age because I have felt that way all my life. But the strange thing is that all it takes to cure the crotchety feeling is one good snowfall. For there is something about it that gets into your blood—stirs up your liver—makes you a kid again, game for the most outlandish antics that do not fit at all with the staid dignity of your forty years. Since most adults of my acquaintance seem to react the same way, it seems there should be a law against any amateur movie maker's going through another year without at least one good reel of snow movies.

This is doubly true with children in the house, for it takes children to make a snow movie as boisterous and stimulating as it should be, to carry into the steam heated drawing room the tang and zing of the frosty outdoors.

All this was brought to mind one afternoon by a brief snow flurry which soon turned to rain. Short lived as it was, it served as the white shadow of a coming event which spurred into action the ever present pencil and note book. Five minutes' thought filled a page under the heading, "Snow Shots of the Kids," and perhaps others who share the "kiddie kine" hobby might find some of the ideas adaptable.

My mind first turned to the introductory title. I decided to experiment with a miniature snow storm by sifting a quantity of sugar or salt, strongly cross lighted, in front of a dead black background. This "snow fall" could dissolve into the printed title, or the title could be set up behind the falling "snow," coming into bold relief when the "flurry" stopped.

Cy. La Tour

An actor takes a turn at the cine, mittens included

To open the picture, we would show the kids in bed with the covers up over their heads. Then comes a shot of the alarm clock after which, in another scene of the children, heads pop out—Jimmy sits up in bed and points toward the window—snow! Cut in a reaction shot of it drifting against the sill. All three pile out and push up against the pane. Next, I would shoot a few feet of their heads silhouetted against the light and would end the sequence with a good view of the white landscape.

One flash of the youngsters starting to dress madly is next on the list; then a title, *Three minutes, thirty four seconds later*, would follow, after which an outside shot shows them piling out of the front door and tumbling head over heels into the drifts. (Don't forget Pesky, the cocker spaniel, and include a brief snowball fight ending in a closeup showing a big—but soft—snowball bursting full in Freddie's face.)

Turn the children out on a white day and film the fun

Under the heading, "Other Shots to be Made On Location when Feasible," I listed building a fort and piling up ammunition, also sculpturing a snow man. (Don't forget to change angles.) Both actions could wind up with closeups of good sized heads and faces peering over the parapets or grouped around the statue. Another sequence under this heading is coasting or bob sledding, which will give some good action stuff as the sleds come whizzing into the camera field. (*Don't* shoot such scenes at right angles to the action.) The episode could be divided into a sequence at the top of the hill, showing preparations and take off, a few shots made from a point midway down the hill, showing the sleds whizzing at the camera and past it, and some footage made from the sled itself, with the camera aimed forward and slightly downward into the snow in front of the sled, to give the screen audience a taste of the action from the viewpoint of a participant.

One might wind up the coasting stuff with a shot at the foot of the hill, showing the sled coming to a standstill in a closeup. I placed skiing and skating in the same general category as sledding. Low viewpoints are good here, but only with action toward the camera. I thought of trying some footage on skates, for the gliding effect should be very pleasing.

As a possible opener of the outdoor section of the picture, it occurred to me to stage the action so that the heads of the three children would burst through a big snow pile for a closeup. For a conclusion, stamping, snowy feet on the porch (not on Mother's clean floor!), peeling off wet clothes and warming up in front of the open fire seemed fitting, while the finale scene could be a silhouette effect with the lights in front of the subjects and their backs to the camera, all in a row. A slow fade would end the shot.

The particular sequence of the notes, naturally, has no bearing on the order in which they will be shot and still less on the order in which they will be spliced into the film. The difficulty will not be in finding enough action but, rather, in thinking up a few good "rest periods" that can be cut in at intervals to relieve the continuous run of speed. The judicious use of closeups will aid, as will a careful eye for the scenic long shot which reduces the apparent speed of the sportsmen.

Technically, there is little to be said that the newest beginner does not know. Ordinary panchromatic film will suffice for most of this stuff, the reflecting value of the snow being what it is. However, super panchromatic still has its place for several good reasons. One is that you will get better snow pictures by using a 2x filter over your lens. Another is that you should make as much footage as possible in the hours of long shadows. Either expedient will

[Continued on page 85]

$5 buys all this

SCREW a Mazda Photoflood Lamp into each of Kodaflector's sockets and you have a complete lighting outfit . . . everything you need for practically all kinds of indoor movie making. It's simple, efficient, light-weight. It's easy to move about the room, to adjust high or low for all usual and many unusual lighting effects. And it costs only $5.

With a Kodaflector you're assured of the *most* in practical indoor lighting, at the *least* possible cost.

Look over Kodaflector's many advantages featured at the right. Then put them to work in your wintertime movie making.

Indoor Shots Easy whether you use

A "16"

Ciné Kodak
Super-sensitive
Safety Film

IN daylight Ciné-Kodak Super-sensitive Panchromatic Film (16 mm.) gives you the benefit of film speed one hundred per cent greater than that of regular "Pan." But it's under artificial light that this ultra-speed film works best. There it's three times as fast! The 50-foot roll is $4; $7.50 for 100 feet, including processing by Eastman.

With Ciné-Kodak "SS Pan" Film

Diaphragm Opening	*f*.3.5	*f*.2.8	*f*.1.9
Kodaflector Distance	8 feet	10 feet	14 feet

Many owners of *f*.1.9 cameras prefer the added crispness that comes from using Kodaflector closer than 14 feet and stopping down.

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CINÉ-KODAK
SAFETY FILM
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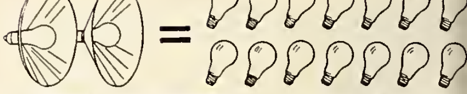
USE your "Eight" indoors as well as out! You'll be surprised at the fine indoor movies you'll get. With regular Ciné-Kodak Eight Film, Kodaflector is set close to your subjects. With this close range use of Kodaflector the advantages of its wide-angled light beams become increasingly apparent. Ciné-Kodak Eight Film is only $2.25 per roll, including processing.

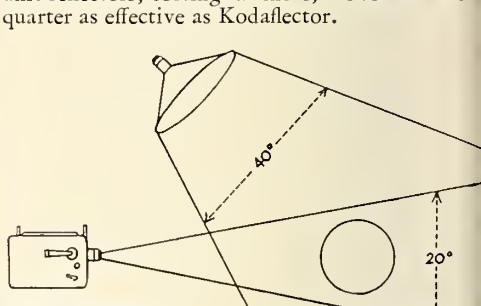
With Ciné-Kodak Eight "Pan" Film

Diaphragm Opening	*f*.3.5	*f*.2.7 or *f*.2.8	*f*.1.9
Kodaflector Distance	3 feet	4 feet	6 feet

Obviously, two economical Kodaflectors will enable owners of *f*.3.5 lens equipped "Eights" to film a wider variety of indoor subjects.



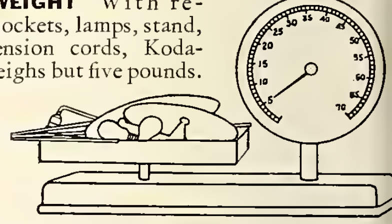
MAXIMUM EFFICIENCY One twin Kodaflecto is the equivalent photographically of fourteen u reflected Photoflood Lamps. Many ordinary singl unit reflectors, costing far more, are less than on quarter as effective as Kodaflector.

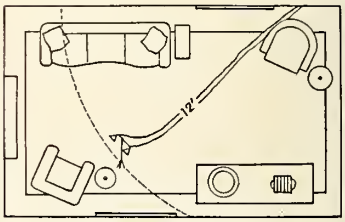


WIDE-ANGLED ILLUMINATION

Kodaflector's brilliancy is supplied throughout a 40° light beam by eac reflector. Since the 1-inch lenses of home mov cameras have an angle of 28°—this means that eve if your camera is much farther from your subje than the Kodaflector, everything in the lens' field c view will be flooded with ample, even illuminatio

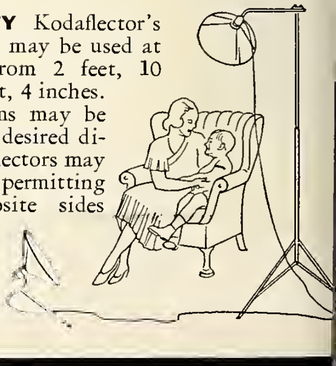
LIGHT WEIGHT With reflectors, sockets, lamps, stand, and extension cords, Kodaflector weighs but five pounds.





PORTABILIT Kodaflector two 12-foo extensio cords perm exceptiona freedom c use, either as single twin r flector unit, as two individual sources of light.

ADAPTABILITY Kodaflector's twin reflectors may be used at any height from 2 feet, 10 inches to 6 feet, 4 inches. Its light beams may be swung in any desired direction. Its reflectors may be separated, permitting use on opposite sides of the camera and at different heights.



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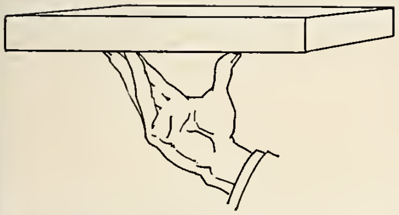
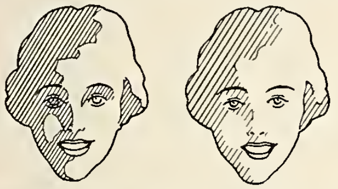


MPACTNESS Because its two reflectors *lie flat*
en not in use, Kodaflector packs with room to
re in a box but 3¼ x 12¼ x 16 inches in size.



LANCED LIGHTING Even when both of Koda-
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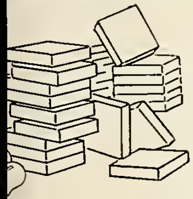

ECONOMY Mazda Photoflood Lamps, with a rated life of two hours on ordinary home current, cost but 25 cents, each. If the lamps are lighted only while the camera is running, they should last long enough to
ose 3,000 feet of 16 mm. film. The equivalent,
otographically, of a 750-watt lamp, Photoflood
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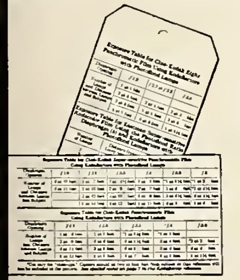

TESTED INSTRUCTIONS Hope-for-the-best technic does not apply to this lighting outfit. Exposure tables are attached to every Kodaflector. You *know* what you'll get before you start.

R SNAPSHOTS, TOO
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.3 or faster and Kodak
S'' "Pan" Film—or short time exposures
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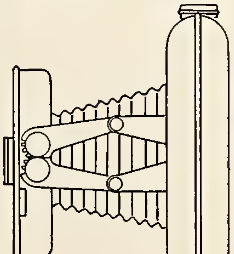
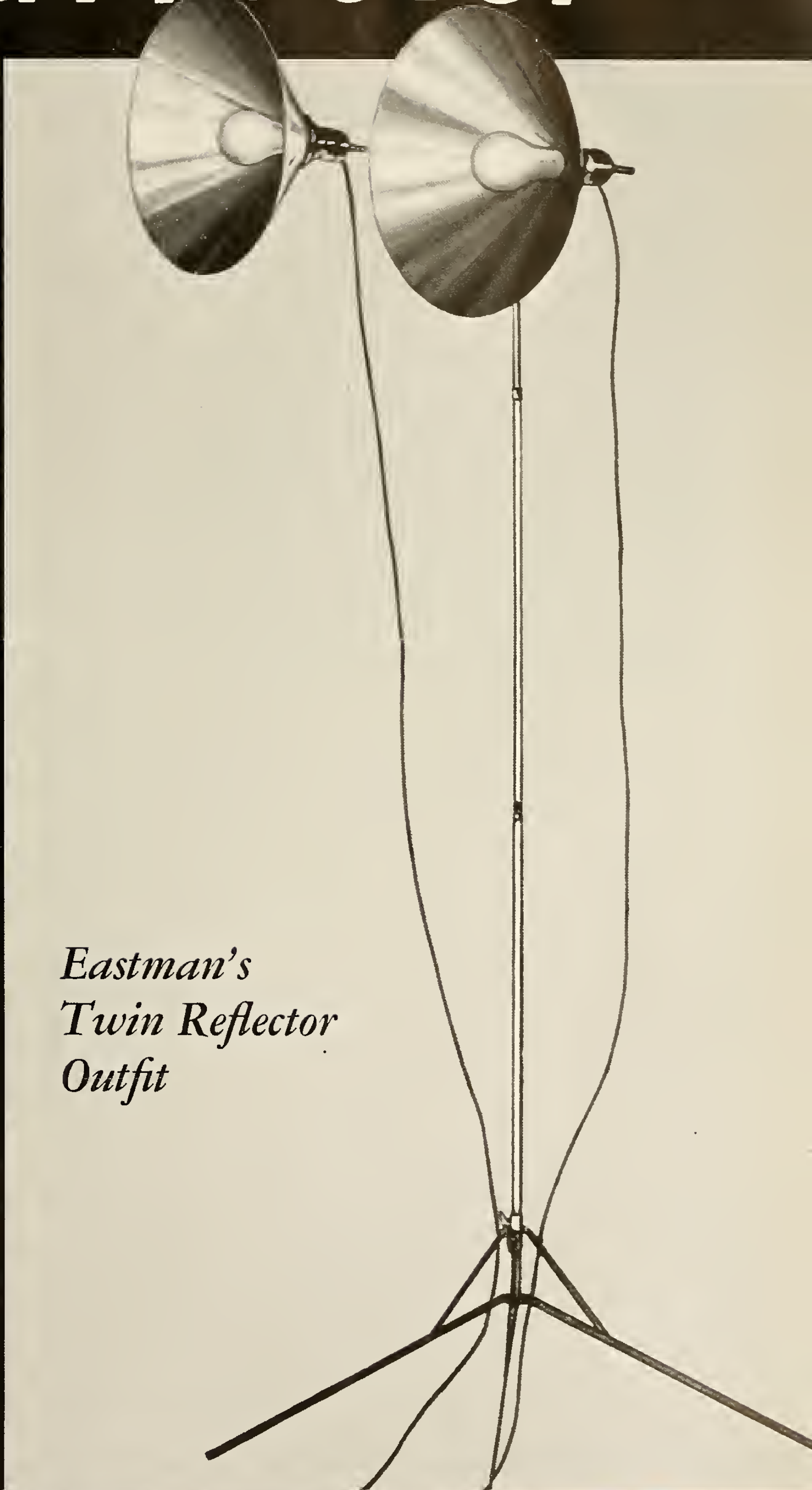


AUTY Despite its low price of only $5, Koda-
tor has an exceptionally handsome finish and
earance. Reflectors are tarnish-proof aluminum
y; stands and sockets are nickel-plated; exten-
n cords are wound with "silver" covering.



Eastman's Twin Reflector Outfit

EASTMAN KODAK COMPANY
Rochester, N. Y.

$5 buys all this *in Kodaflector*-

SCREW a Mazda Photoflood Lamp into each of Kodaflector's sockets and you have a complete lighting outfit . . . everything you need for practically all kinds of indoor movie making. It's simple, efficient, light-weight. It's easy to move about the room, to adjust high or low for all usual and many unusual lighting effects. And it costs only $5.

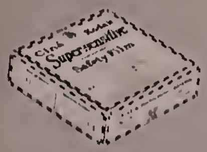
With a Kodaflector you're assured of the *most* in practical indoor lighting, at the *least* possible cost.

Look over Kodaflector's many advantages featured at the right. Then put them to work in your wintertime movie making.

Indoor Shots Easy whether you use

A

"16"



IN daylight Ciné-Kodak Super-sensitive Panchromatic Film (16 mm.) gives you the benefit of film speed one hundred per cent greater than that of regular "Pan." But it's under artificial light that this ultra-speed film works best. There it's three times as fast! The 50-foot roll is $4; $7.50 for 100 feet, including processing by Eastman.

With Ciné-Kodak "SS Pan" Film			
Diaphragm Opening	*f*.3.5	*f*.2.8	*f*.1.9
Kodaflector Distance	8 feet	10 feet	14 feet

Many owners of *f*.1.9 cameras prefer the added crispness that comes from using Kodaflector closer than 14 feet and stopping down.

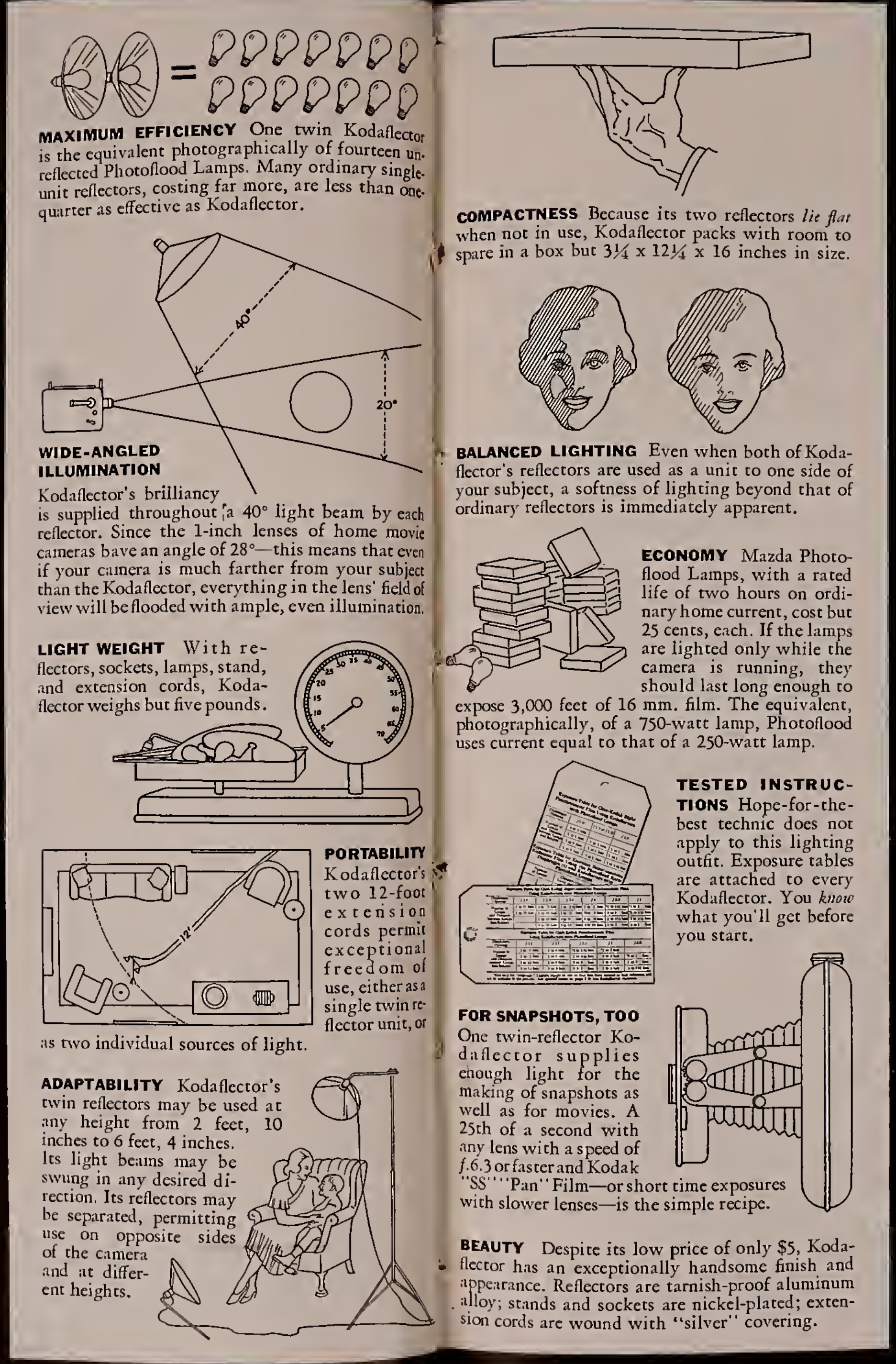
OR AN

"8"

USE your "Eight" indoors as well as out! You'll be surprised at the fine indoor movies you'll get. With regular Ciné-Kodak Eight Film, Kodaflector is set close to your subjects. With this close range use of Kodaflector the advantages of its wide-angled light beams become increasingly apparent. Ciné-Kodak Eight Film is only $2.25 per roll, including processing.

With Ciné-Kodak Eight "Pan" Film			
Diaphragm Opening	*f*.3.5	*f*.2.7 or *f*.2.8	*f*.1.9
Kodaflector Distance	3 feet	4 feet	6 feet

Obviously, two economical Kodaflectors will enable owners of *f*.3.5 lens equipped "Eights" to film a wider variety of indoor subjects.



MAXIMUM EFFICIENCY One twin Kodaflector is the equivalent photographically of fourteen unreflected Photoflood Lamps. Many ordinary single-unit reflectors, costing far more, are less than one-quarter as effective as Kodaflector.

WIDE-ANGLED ILLUMINATION Kodaflector's brilliancy is supplied throughout a 40° light beam by each reflector. Since the 1-inch lenses of home movie cameras have an angle of 28°—this means that even if your camera is much farther from your subject than the Kodaflector, everything in the lens' field of view will be flooded with ample, even illumination.

LIGHT WEIGHT With reflectors, sockets, lamps, stand, and extension cords, Kodaflector weighs but five pounds.

PORTABILITY Kodaflector's two 12-foot extension cords permit exceptional freedom of use, either as a single twin reflector unit, or as two individual sources of light.

ADAPTABILITY Kodaflector's twin reflectors may be used at any height from 2 feet, 10 inches to 6 feet, 4 inches. Its light beams may be swung in any desired direction. Its reflectors may be separated, permitting use on opposite sides of the camera and at different heights.

COMPACTNESS Because its two reflectors *lie flat* when not in use, Kodaflector packs with room to spare in a box but 3¼ x 12¼ x 16 inches in size.

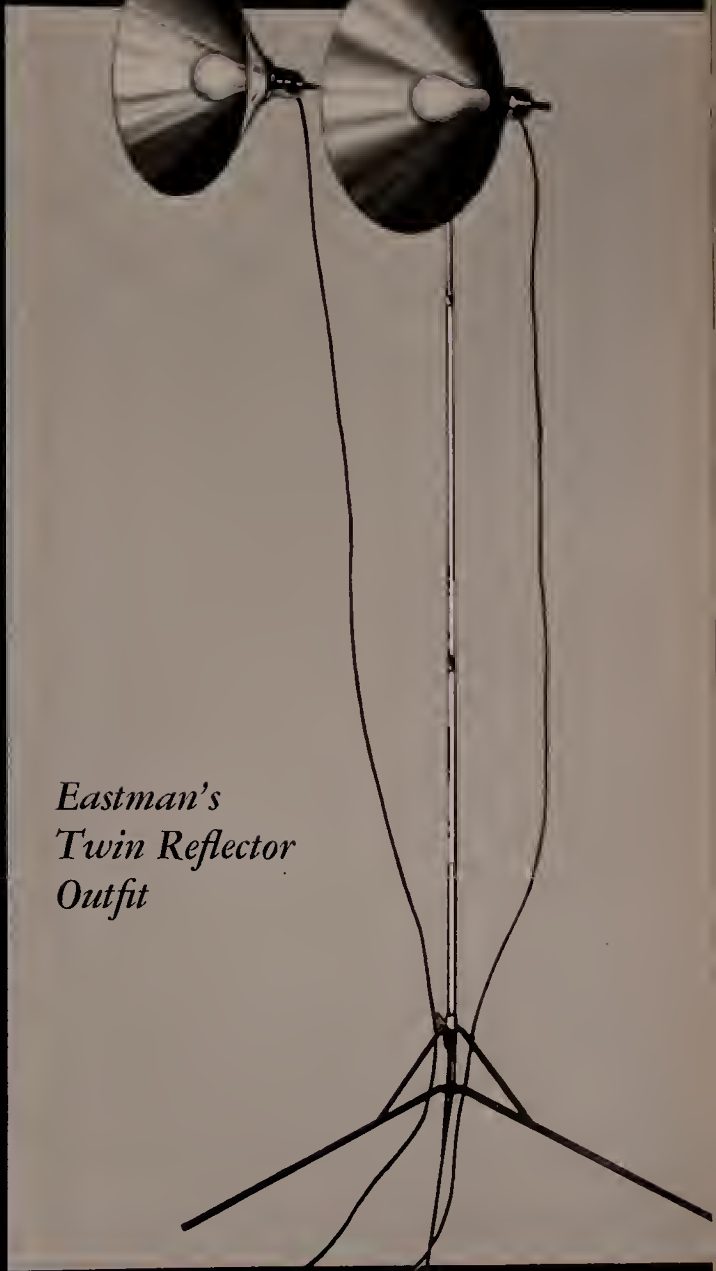
BALANCED LIGHTING Even when both of Kodaflector's reflectors are used as a unit to one side of your subject, a softness of lighting beyond that of ordinary reflectors is immediately apparent.

ECONOMY Mazda Photoflood Lamps, with a rated life of two hours on ordinary home current, cost but 25 cents, each. If the lamps are lighted only while the camera is running, they should last long enough to expose 3,000 feet of 16 mm. film. The equivalent, photographically, of a 750-watt lamp, Photoflood uses current equal to that of a 250-watt lamp.

TESTED INSTRUCTIONS Hope-for-the-best technic does not apply to this lighting outfit. Exposure tables are attached to every Kodaflector. You *know* what you'll get before you start.

FOR SNAPSHOTS, TOO One twin-reflector Kodaflector supplies enough light for the making of snapshots as well as for movies. A 25th of a second with any lens with a speed of *f*.6.3 or faster and Kodak "SS" "Pan" Film—or short time exposures with slower lenses—is the simple recipe.

BEAUTY Despite its low price of only $5, Kodaflector has an exceptionally handsome finish and appearance. Reflectors are tarnish-proof aluminum alloy; stands and sockets are nickel-plated; extension cords are wound with "silver" covering.


Eastman's Twin Reflector Outfit

EASTMAN KODAK COMPANY
Rochester, N. Y.

John W. Sheeres

Angle shots will enliven cine reels of civic subjects

Practical films

Reporting uses of personal films for various purposes

■ The problem of how to show daily the hundreds of visitors through the plant of the Hydrox Ice Cream Company, in Brooklyn, N. Y., when certain parts of the plant are not in daily operation was neatly and successfully solved by that organization with the production of a two reel, 16mm. film showing the manufacturing operations from start to finish. The picture, which was produced for the company by Robert O. Smith, ACL, a Hydrox employee, now is being screened many times each day in the guest room of the Brooklyn plant. Although fully titled (for use outside of the Hydrox offices), it is accompanied in their presentation with simple explanatory comments by the company hostesses. So successfully has this first film proved in its several months of use that the same organization already is planning the production of a second subject, this one on the food values of ice cream. The treatment will be strictly non commercial, presenting the Hydrox plant and its product simply as representative of modern ice cream making, and the film will be offered on this basis for use in schools, colleges and on other institutional programs. Mr. Smith again will be in charge of camera work.

■ At Riverside Church, in New York City, 16mm. films are being made and used by two groups engaged in outside activities connected with the church. One is a weekly gathering of high school young people, who are cooperating in the production of a film story based on the conflict of their own desires and wishes with the sometimes unthinking dictates of their parents. Martha Denison, ACL, is the leader of this group and will handle the camera as well as direct the photoplay. The other organization is the Riverside Guild, composed of adult young people. The Guild, which produces amateur plays as a regular feature of its work, is exploring the highly interesting possibilities of using amateur motion pictures as an integral part of their dramatic productions. *Can You Hear Their Voices?*, a social problem play based on news accounts of the depression and the drought, will be the vehicle of their first experiment, with an introduction and occasional transitional atmosphere between scenes supplied through motion pictures. Miss Denison and W. R. Lundry, ACL, are the leaders in this undertaking, which will be followed by a number of documentary films of the social work being carried on by Riverside Church.

■ Working with extensive lighting equipment and solving the problems involved in filming diverse activities in large interiors, Edwin T. Schwarz, Charles Coles, and Robert Coles, ACL, recently have completed a one reel study of the West Side Y.M.C.A. in New York City. The film presents advantages of membership in the Y.M.C.A.—dormitory service, schools and training aids, organized social life and recreations and physical activities. Carefully planned at every stage, the film is a remarkably concise presentation of Y.M.C.A. facilities. It will be used in screenings for clubs, industrial organizations and churches to present the benefits of membership.

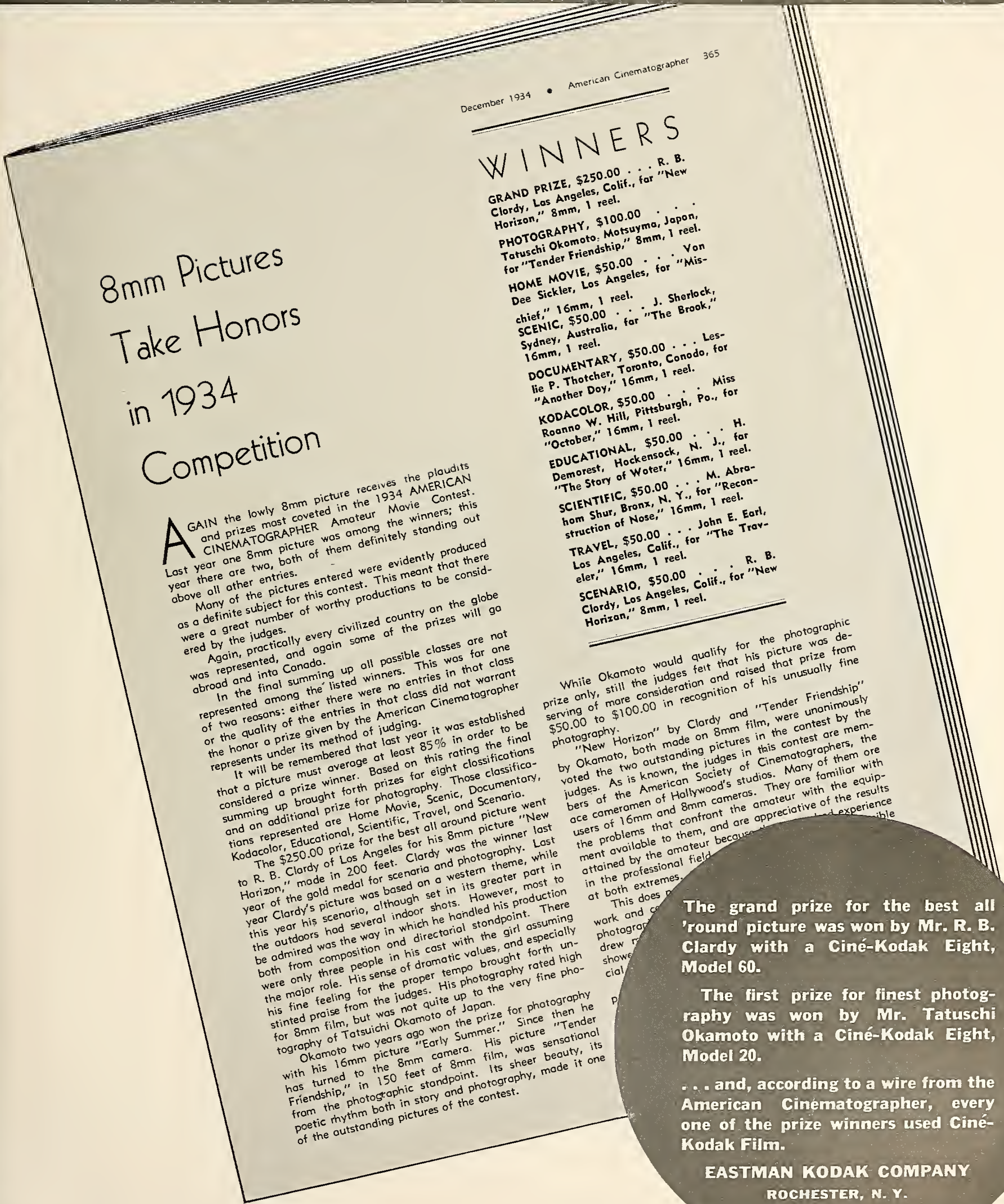
■ At the University of Wisconsin in Madison, Wisc., William H. Varnum, ACL, chairman of the Department of Art Education, is studying the possibilities of the use of motion pictures in art teaching. A group of graduate students has recently compiled a number of experimental scenarios under his direction.

■ Ernest E. Traung, ACL, of Brooklyn, N. Y., has produced a one reel study of Tahiti, which he now is using to illustrate lectures concerning the islands of the South Seas. The film has been used on a lecture tour in Sweden and Finland, and Mr. Traung is very enthusiastic about the value of motion pictures as an aid in his work.

■ Not only is movie making a personal hobby of Scott Nixon, ACL, of Augusta, Ga., but it also serves his business indirectly. He finds that his generous aid in making films and handling projections for various civic and social bodies brings him prospective clients for insurance. He makes pictures of local interest and presents them with a program of other films to the Kiwanis club and other groups. The organizations are grateful for the entertainment, and considerable good will accrues to Mr. Nixon. He also has provided special programs. For example, having secured a film on lens manufacture, he arranged a screening for local oculists and opticians.

CINE-KODAK EIGHT

Wins highest awards in the 1934 Amateur Movie Contest of The American Society of Cinematographers



December 1934 • American Cinematographer 365

8mm Pictures Take Honors in 1934 Competition

AGAIN the lowly 8mm picture receives the plaudits and prizes most coveted in the 1934 AMERICAN CINEMATOGRAPHER Amateur Movie Contest. Last year one 8mm picture was among the winners; this year there are two, both of them definitely standing out above all other entries.

Many of the pictures entered were evidently produced as a definite subject for this contest. This meant that there were a great number of worthy productions to be considered by the judges.

Again, practically every civilized country on the globe was represented, and again some of the prizes will go abroad and into Canada.

In the final summing up all possible classes are not represented among the listed winners. This was for one of two reasons: either there were no entries in that class or the quality of the entries in that class did not warrant the honor a prize given by the American Cinematographer represents under its method of judging.

It will be remembered that last year it was established that a picture must average at least 85% in order to be considered a prize winner. Based on this rating the final summing up brought forth prizes for eight classifications and an additional prize for photography. Those classifications represented are Home Movie, Scenic, Documentary, Kodacolor, Educational, Scientific, Travel, and Scenario.

The $250.00 prize for the best all around picture went to R. B. Clardy of Los Angeles for his 8mm picture "New Horizon," made in 200 feet. Clardy was the winner last year of the gold medal for scenario and photography. Last year Clardy's picture was based on a western theme, while this year his scenario, although set in its greater part in the outdoors had several indoor shots. However, most to be admired was the way in which he handled his production both from composition and directorial standpoint. There were only three people in his cast with the girl assuming the major role. His sense of dramatic values, and especially his fine feeling for the proper tempo brought forth unstinted praise from the judges. His photography rated high for 8mm film, but was not quite up to the very fine photography of Tatsuichi Okamoto of Japan.

Okamoto two years ago won the prize for photography with his 16mm picture "Early Summer." Since then he has turned to the 8mm camera. His picture "Tender Friendship," in 150 feet of 8mm film, was sensational from the photographic standpoint. Its sheer beauty, its poetic rhythm both in story and photography, made it one of the outstanding pictures of the contest.

WINNERS

GRAND PRIZE, $250.00 . . . R. B. Clardy, Los Angeles, Calif., for "New Horizon," 8mm, 1 reel.

PHOTOGRAPHY, $100.00 . . . Tatuschi Okamoto, Matsuyma, Japan, for "Tender Friendship," 8mm, 1 reel.

HOME MOVIE, $50.00 . . . Von Dee Sickler, Los Angeles, for "Mischief," 16mm, 1 reel.

SCENIC, $50.00 . . . J. Sherlock, Sydney, Australia, for "The Brook," 16mm, 1 reel.

DOCUMENTARY, $50.00 . . . Leslie P. Thatcher, Toronto, Canada, for "Another Day," 16mm, 1 reel.

KODACOLOR, $50.00 . . . Miss Roanna W. Hill, Pittsburgh, Pa., for "October," 16mm, 1 reel.

EDUCATIONAL, $50.00 . . . H. Demorest, Hackensack, N. J., for "The Story of Water," 16mm, 1 reel.

SCIENTIFIC, $50.00 . . . M. Abraham Shur, Bronx, N. Y., for "Reconstruction of Nose," 16mm, 1 reel.

TRAVEL, $50.00 . . . John E. Earl, Los Angeles, Calif., for "The Traveler," 16mm, 1 reel.

SCENARIO, $50.00 . . . R. B. Clardy, Los Angeles, Calif., for "New Horizon," 8mm, 1 reel.

While Okamoto would qualify for the photographic prize only, still the judges felt that his picture was deserving of more consideration and raised that prize from $50.00 to $100.00 in recognition of his unusually fine photography.

"New Horizon" by Clardy and "Tender Friendship" by Okamoto, both made on 8mm film, were unanimously voted the two outstanding pictures in the contest by the judges. As is known, the judges in this contest are members of the American Society of Cinematographers, the ace cameramen of Hollywood's studios. Many of them are users of 16mm and 8mm cameras. They are familiar with the problems that confront the amateur with the equipment available to them, and are appreciative of the results attained by the amateur becaus
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The grand prize for the best all 'round picture was won by Mr. R. B. Clardy with a Ciné-Kodak Eight, Model 60.

The first prize for finest photography was won by Mr. Tatuschi Okamoto with a Ciné-Kodak Eight, Model 20.

. . . and, according to a wire from the American Cinematographer, every one of the prize winners used Ciné-Kodak Film.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

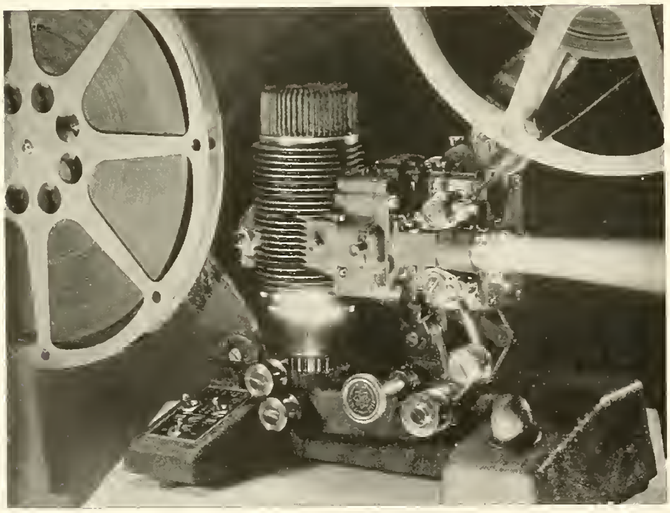
News of the industry

RUSSELL C. HOLSLAG, ACL

Answers the query "What's new?" for amateur and dealer

Lab and library ■ An organization which already has secured the 16mm. reduction rights to many important professional 35mm. sound productions, Major Film Laboratories, 120 West 41st Street, New York City, has developed a new plan. Although this concern specializes in 16mm. and 35mm. work for the trade, a selection of the best of these subjects will be made available directly to the 16mm. projectionist, both on a sale and rental basis. A number of interesting sound features, comedies and shorts already have been listed for this service. Further details may be had by writing directly to Major Film Laboratories.

Berndt-Maurer recorder ■ A new and improved type of 16mm. film sound recorder has been developed recently by The Berndt-Maurer Corporation, 112 East 73rd Street, New York, as one of the first products of the new firm. Working on the variable area system, the new recorder makes use of the principle of the galvanometer reported in these pages last month. The purpose of the instrument is to provide, at a comparatively moderate cost, a sound on film recording machine which, it is claimed, will give the very best results obtainable with direct recording on 16mm. Positive film may be used, and every adjustment necessary to secure high quality sound is provided. The machine has 400 foot magazines and synchronous motor drive, so that continuous recording to the limit of a full reel is possible. A crystal microphone in a desk stand forms part of the outfit. The new recorder should prove exceptionally valuable for adding spoken commentary to be "dubbed" into existing films, or for musical accompaniment.



Filmo 129 with a 750 watt lamp and underslung design

Filmo 129 ■ The basic underslung design which has proved so efficient and impressive in the pioneer 1000 watt projector, made by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, now has been applied to the Filmo Model 129 which incorporates a 750 watt lamp. The new model may be had in two types—one a "no resistance" machine, which makes use of line voltage lamps with a rating of 750, 500, 400 or 300 watts, and the other a variable resistance type using the 100 volt, 750 watt bulb. Lower wattage bulbs may be used in the latter type also, if less illumination is desired. The unique design of the projector enables the operator to run 1600 foot reels for a long show with especial convenience, since one threading operation only is required. The variable resistance model is equipped with an ultra fast projection lens. Other features, in both types, are a gear operated tilt, fast power rewind, pilot lamp, special cooling system, single frame projection and reverse switch.

Sound catalog ■ The 1935 catalog issued by Walter O. Gutlohn Inc., 25 West 45th Street, New York City, contains, among other releases, subjects made by Monogram Pictures, Principal Pictures, Allied, Pathé, Fox Movietone and other producers. At the present time, the Gutlohn Corporation has available seventy five features and 250 subjects of one and two reels.

Photo Crafts Catalog ■ A new brochure containing a very complete list of the photographic chemicals available from the Photo Crafts Laboratory, Wantagh, L. I., N. Y., has been issued by H. O. Bodine, head of the company. Here one may find the latest in fine grain developers, contrast and negative developers for motion picture work, intensifiers, reducers and practically every chemical in the photographic arcanum.

Kin-O-Lite ■ A novel device in the form of a light box for the examination of movies or miniature still film with the minimum of eyestrain has been developed by Kin-O-Lux, Inc., 105 West 40th Street, New York, N. Y. The top of the box is an opal glass panel, which is illuminated evenly by a small bulb inside. The film to be examined is placed against the panel and may be seen clearly.

Jottings ■ In Philadelphia, the photographic firm, Klein & Goodman, has arranged for a series of free lectures and demonstrations on "things you'd like to know about photography," which is to be held in the Electric Association Auditorium of that city. This would seem to be a most commendable gesture on the part of a progressive dealer to render a service to the public. ■ The University of Southern California has announced a series of classes in camera technique, covering many branches of the motion picture field.

Hicks-Kodascope ■ From the New York headquarters of Kodascope Libraries, Inc., 33 West 42nd Street, comes the announcement of the addition to that organization of Orton H. Hicks, well known figure in the 16mm. library field. Mr. Hicks, who in his new capacity will be the contact representative to the

[Continued on page 91]

Caribbean chances

[Continued from page 65]

few cars and a few roads. To avoid the tedium of wandering aimlessly through streets which have no sense of responsibility (they often lead into the ocean or disappear through the jungle) one may motor or go by slow yet charming railway to Barranquilla, sixteen miles inland. The country along the way is flat and somewhat uninteresting, but the charm of Barranquilla—a semi modern, Spanish American city—more than makes up for the rough setting.

Sixty five miles westward along the coast is the four century old city of Cartagena, where quaint streets and crumbling fortifications offer one of the best cine subjects around the Caribbean. If one is alert and has the telephoto lens ready, there is a chance of catching a picture of one of the wise looking pelicans as it struts along the battlements of the two forts guarding the harbor entrance. Directly ahead and rising above the city is a grim hill—silent, storm scarred—the storied La Popa whose miserable history is a long roll call of tragedy.

At the base of this hill is the castle of San Felipe from the turrets of which a detailed yet expansive view of Cartagena may be obtained. An interesting way of filming the city is to shoot several long shots from San Felipe, splice in telephoto shots that pick out the various locations of interest in the town and follow with scenes taken while exploring the streets in the vicinity of those places.

Cartagena, more than the previously described cities, requires fresh viewpoints in order to produce an entertaining film. If a picture of the statue of Simon Bolivar in the square fronting the city cathedral is desired, why not, instead of shooting the formal park in an ordinary manner, ask permission of one of the priests to climb to the cathedral belfry which overlooks the square and offers a striking, near vertical angle? A small fee for the privilege and a polite manner will work wonders with the gentle priests of Colombia.

In the same manner, when trying to film the group of negroes playing their weird South American musical instruments at the entrance to one of the old tunnels leading beneath the castle of San Felipe, why not go inside the tunnel and, using the entrance arch as a frame, cause the negroes and their instruments to become silhouetted against the distant castle battlements? A new viewpoint of an old subject is one of the primary keys to an interesting travelog.

Overnight from Cartagena is the Canal Zone, where cruise ships generally remain long enough for the passengers to see at least the Atlantic end of Goethals's famous masterpiece. Scenes of interest

BARGAINS
IN STILL AND MOVIE EQUIPMENT

MOVIES

Bell & Howell Projector, Model JL, 750 watt, extra lamp and case	$175.00
Filmo 70E Camera; cover with variable Viewfinder, f/3.5 Cooke, focusing mount	85.00
Filmo 121 Camera, magazine loading, f/3.5 Cooke	50.00
2 inch, f/2.9 Hugo Meyer Lens in "C" mount, for Filmo	27.50
3 inch, f/4 Hugo Meyer Lens in "C" mount, for Filmo	35.00

The above are just a few typical Crennan buys. I am enabled to offer these special buys on slightly shopworn or slightly used merchandise but I guarantee the material to be exactly as represented. In many cases, the material is practically new. It will pay you to investigate my still and movie bargains.

SOUND ON FILM RENTAL LIBRARY

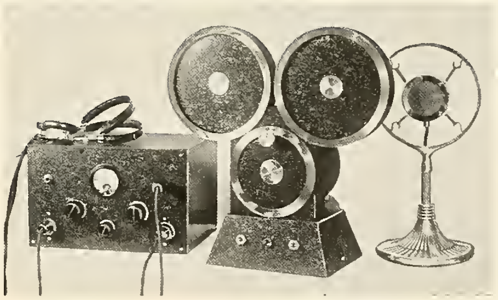
STILLS

Rolleiflex, 6x6, f/3.8 Tessar, plate back, 12 holders, 35mm. back and case	$115.00
Kodak Pupille, range finder, sunshade, filters and case	55.00
Leica Model F (new) f/2 Summar in latest collapsible mount	150.00
National Graflex, Series 2, (new) f/3.5 B&L lens and 140mm. telephoto; Eveready case	100.00
Zeiss Contax No. 2, (new) f/3.5 Tessar, case	120.00
Graflex, Ser. D, 3¼x4¼, f/4.5 Heliar lens; adapter, magazine	100.00
B.&L. Tessar 3" f/2; for Leica D or F, automatic focus	55.00
Hugo Meyer 3" f/1.5 for Leica D or F, automatic focus	100.00

—and many others. Write for List.

OLLIE V. CRENNAN
CRENNAN BUILDING
498 MAIN STREET NEW ROCHELLE, N. Y.

A Complete 16mm. RECORDING SYSTEM of High Quality $595



brings to the substandard field the possibilities of professional sound recording practice and includes among its uses—

Double System Studio Production. In conjunction with present cameras, it enables the user to make synchronized or non-synchronized sound films.

Addition of Sound to Silent Films. The high quality sound track, on which speech or music is recorded, may be transferred to existing silent films.

Post Synchronization. Picture or title may be photographed on single-perforation reversal film, after which direct sound, radio or disc accompaniment may be added to the same film.

Re-Recording From Radio or Phonograph. Transfer your favorite disc selections or radio programs to 16mm. sound-on-film.

Special Purpose Recording. Adapted to scientific, research, educational, institutional, industrial and all other special work.

EQUIPMENT INCLUDES

Recorder, complete with galvanometer and optical system, for variable area, synchronous motor drive, & 400 ft. magazines.

High Gain Amplifier, equipped with inputs for microphone, phonograph pickup, or radio receiver. All necessary controls, including output meter; complete with tubes, cables, monitor headphones, and "B" batteries, ready to operate.

Crystal Microphone, with stand and cable. Frequency range 50-6000 cycles. Sensitive microphone provides wide pickup range.

The BERNDT-MAURER CORP.
112 E. 73rd STREET NEW YORK

CINE SAFETY FILM
KIN-O-LUX
16 mm
KIN-O-LUX FILMS
NEW YORK, N. Y.

KIN-O-LUX is continually advancing. Since its introduction several years ago, this fine reversal film has been definitely improved. Today, it ranks high in the estimation of the movie maker.

KIN-O-LUX is priced economically. This has been an important factor tending to an increased use of 16mm. motion picture film.

KIN-O-LUX has long life. Every roll after processing is Scratch-Proofed. This protects it against climatic and atmospheric changes and renders it practically immune to the deteriorating influence of time.

No. 1 Green Box 100 ft. **$3.00**; 50 ft. **$2.00**
No. 2 Red Box 100 ft. **$3.50**; 50 ft. **$2.50**

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105 W. 40th ST. NEW YORK

SERVICE & REPAIR
ON ALL CAMERAS, PROJECTORS AND MOVIE EQUIPMENT
DEVRY REPAIRS OUR SPECIALTY
LIBERAL TRADE-IN OFFERS
Write for Bargain List
WORLD FILM ENTERPRISES
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16 M/M SOUND ON FILM
ALL RELEASES
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WALTER O. GUTLOHN INC.
SOUND FILM CATALOGUE
NOW AVAILABLE THROUGH
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SIMPLEX
FADING GLASS
Produces the popular fade-in and fade-out. Used with all types of 16 and 8mm. cameras.
Price $2.00 complete with instructions.
Write for lists of 400 ft. Comedies and 100 ft. Superscenics.
ERNEST M. REYNOLDS
165 E. 191st St. Cleveland, Ohio

Everybody Ready!
Bound for
VACATION LAND

USE METAL LETTERS
FOR MAKING TITLES
Send for Price List of Capital and Lower Case Letters.
H. W. Knight & Son, Inc., Seneca Falls, N. Y.

in the canal are too numerous to discuss at length: a few, however, should be noted. In Gatun Lake, an island known as Barro Colorado has been made into a wild life sanctuary, and its stretches of jungle covered hills are massed with tropical flowers of every description—an ideal color subject. Alligators are not uncommon on the canal shores, and the glimpses of the Panamanian jungle are of interest both romantically and historically.

On the Pacific side, the new city of Panama is a model of what new cities should be and is therefore a somewhat disappointing photographic subject. The bay is beautiful and full of sharks; the waterfront is strongly reminiscent of the Prado at Havana; and some of the streets are narrow, dark and altogether charming. In the evenings, the interiors and exteriors of the cabarets and clubs are brilliantly lighted and, with supersensitive film, make a sparkling series of shots.

From the Canal Zone, your ship may strike out across the Caribbean, homeward bound. But on the map the eye travels naturally up the coast line, searching for still other tropical wonders. Port Limon, a delightful jumble of mud streets and corrugated tin shacks, is the coastal railhead for San Jose, ancient and picturesque capital of Costa Rica. A thrilling, day long journey up the mountains, through bananas, pineapples and coffee, to this dignified city is well worth the time. Further north, La Ceiba, in Spanish Honduras, and Belize, in the British Honduran state, offer their own mixture of European and Spanish American life. Then, around the point of Yucatan, the great and increasingly visited country of Mexico beckons with many ports of entry—Progreso, Frontera and Vera Cruz, to name but a few.

So the circle of the Spanish Main is closed. Wherever the cine traveler may elect to go, he will be sure of finding ample and thrilling material for his filming record. Not what to film, but how much, is the problem around the Caribbean.

Going cine places

[Continued from page 66]

Hapag-Lloyd: Via *S. S. Reliance*, seven and eight day cruises to Nassau and Bermuda, sailing March 30, April 12 and 20; also, via *S. S. Albert Ballin*, a four day cruise to Bermuda, sailing February 9. A 16mm. projector is carried on *Reliance;* a complete still laboratory service and a staff photographer for filming advice are carried on both ships.

Holland America Line: A six day cruise to Nassau, sailing April 12; six day cruises to Bermuda, Martinique and the Virgin Islands, sailing April 19; an

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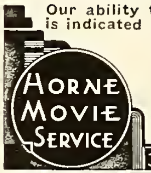

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eight day cruise to Nassau and Bermuda, sailing April 20.

Swedish American Line: An eight day cruise to Nassau and Bermuda, sailing April 16.

Mediterranean Sea

James Boring Company: Via *S. S. Samaria,* in cooperation with Cunard White Star, a sixty day cruise to every land on the Mediterranean save Albania, visiting thirty ports in twenty two countries on three continents, sailing February 2. A 16mm. projector, facilities for title making en route, complete still laboratory service and a staff photographer who will give filming advice are provided.

Cunard White Star: Via *S. S. Aquitania,* a thirty five day cruise to Madeira, Gibraltar, Algiers, Barcelona, Villefranche, Haifa, Port Said, Rhodes, Istanbul, Athens, Catania, Naples, Cherbourg and Southampton, sailing March 9; also, via *S. S. Samaria,* a sixty day cruise sailing February 2 (see James Boring above). Complete still laboratory service and a staff photographer who can give filming advice are carried on *Aquitania.*

Italian Line: Via *S. S. Conte di Savoia* and *S. S. Rex,* two, twenty nine day cruises to Gibraltar, Cannes, Monte Carlo, Genoa, Naples, Haifa, Port Said, Athens and Villefranche, sailing February 13 and 27; also, via *M. V. Saturnia,* a forty two day cruise to Boston, Ponta Delgada, Lisbon, Gibraltar, Algiers, Naples, Palermo, Athens, Rhodes, Haifa, Port Said and Santorin. Complete still laboratory service and a staff photographer for filming advice are carried on all ships.

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Hapag-Lloyd: Via *S. S. Reliance,* a basic forty day cruise to the North Cape and Russia, visiting four ports in Iceland, eleven in Norway, Stockholm, Tallinn, Leningrad, Helsingfors, Copenhagen and Boulogne-sur-Mer, where there is an optional transfer to selected New York express steamer; the cruise sails June 28. A 16mm. projector, complete still laboratory service and a staff photographer who will give filming advice are carried on the cruise ship.

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Holland America Line: Via *S. S. Rotterdam,* a sixty five day cruise to Cristobal, Balboa, Acapulco, Mazatlan, Los Angeles, San Francisco, Hilo, Honolulu, Apia, Suva, Raratonga, Tahiti, Marquesas and Puerto Colombia.

Cruise Service

American Express Company: Complete data on all cruises to many points are available in a concise leaflet.

Shooting on ships

[Continued from page 68]

introduction. In a series of carefully selected scenes, concerned with the ship as an entity entirely apart from the passengers, we should try to catch the look of her, her beauty of line and pattern, her rhythm of easy movement through the sea. We should get shots from the bow looking aft, from the bridge looking forward and from the fo'c'sle head looking directly down as the stem pushes the seas aside. If we thought we could get away with it, we would climb up the ladder on the foremast and shoot her from there. But we would keep away from the aftermast, because it is generally filthy with soot and enveloped with sickening gases blown back from the stack. Then, when the clouds were right, we would look for the patterns of masts and gear against the sky, of the stack wreathed in silvery blue smoke or the lines of davits and canvas shrouded lifeboats.

But perhaps you don't like that sort of thing. Still another good opening sequence would be the start of the ship's day. Pick up a dawn shot (or sunset) somewhere and then follow with scenes of the sailors washing down the decks, polishing brass and wiping off paint work. Bring the camera close to the real action and your audience will love it. Pretty soon the deck steward will be along to line up the chairs, pick up last night's highball glasses and lay out the day's games. Cut in two or three shots of

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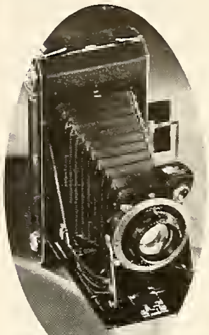

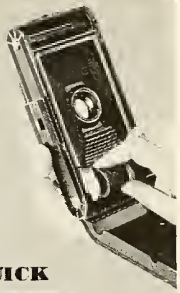

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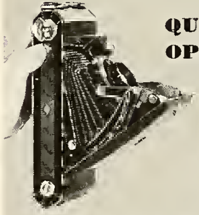

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him and end with the saloon steward announcing breakfast.

The mention of this meal is as good an excuse as any for bringing up the subject of interiors on shipboard. Strangely enough, one doesn't see them, although there are many occasions when they might be made with little or no difficulty. We recall a number of dining saloons where the sunlight simply streamed through the ports, both directly and in reflection from the burnished sea outside. Then there was that cozy smokeroom of last summer, where we sat over so many pleasant glasses of beer. It had nearly a dozen large windows thrown wide open, yet we'll have to admit we never put it on film. That and some other scenes are on our list for this year. We're going to make a try for the engine room—on the simple assumption that, since ships have electricity, Photoflood bulbs will work as well afloat as ashore. We recommend the idea to you, with the suggestion that you promise the chief and his boys a private screening later on in the fall.

We don't think you will neglect such good subjects as fire and boat drill, and we know you'll have to film your friends drinking tea, swimming in the pool and dancing, so we shall pass over these with the simple but serious reminder to keep changing the camera angle and distance. Such activities as these are so repetitive in their very nature that one cannot be too sharply on guard against monotony of treatment.

Finally, if you run out of other subjects, keep in mind getting a few shots of your ship from a distance. Occasionally these can be caught at a pier and always ideally from a tender. You'll find they come in handy.

Winter Kodacolor

[Continued from page 69]

may be as bright in color, and the white background provides an even better "canvas" for the scene than does summer. In filming a rapidly moving object, a skier for example, guard against a position at right angles to the action, just as you would in black and white work. If, when shooting at normal speed, the exposure is D or if you are using a No. 2 neutral density filter, try a slow motion shot of a ski jump. Use a speed of thirty two with the adjustable filter at C or with the neutral density filter No. 1. For a slower motion shot, obtained with a speed of sixty four, use B or eliminate the neutral density filter, as the case may be.

An outdoor skating rink is an ideal subject for the color camera. The array of colorful clothes—the reds, blues, yellows and greens of sweaters and caps—and the graceful action of figure skaters combine to produce a color movie subject with few peers. To make the action of a skating scene smoother, without a noticeable change in rate of motion, shoot the picture at twenty four frames. It is not absolutely essential that the filter be opened one half stop in compensation, unless you are very particular about exposure; automatic processing will correct the slight underexposure so that it is scarcely noticeable. Slow motion, a camera speed of thirty two or sixty four frames a second, is of little advantage in skating scenes except in the case of jumping.

When extreme cold or storm prevents one from filming outdoors, there is still a potential Kodacolor studio inside the home. Sequences of members of the family, preparing to skate or ski and returning from an afternoon in the open, can be made indoors to be edited later into the whole winter reel. Put the No. 6 Photoflood ratio diaphragm cap on the filter, open it at A and place at least two Photoflood bulbs in efficient reflectors at a distance of about two feet from the subject. With this arrangement, one can secure not only closeups for the outdoor film but also an independent series of portrait shots and closeups of colorful household objects.

A DOWN
MOUNTAIN RUN

Snow sports title background on page 62 here lettered as sample by Ralph R. Eno, ACL

Exposure for indoor work is rather critical and the lamps must be placed accurately. It is the distance between the lamp and the subject that is important and not the distance between the subject and the camera. For best color rendition, even lighting is desirable. Should heavy shadows appear, the full color tones are lost in underexposure. Should a colored background more than a foot from the subject be desired, it is best to light it with additional lamps, as the colors of objects but a few feet away from the lights will be lost. It may seem that the lighting is extremely bright, but it is better to have it slightly over brilliant than under.

By following the directions on making Kodacolor pictures indoors, provided with each roll of film, perfect exposures should be obtained. Where it is desired to include a larger area than is permissible with the lamps at two feet from the subject, it will be necessary to

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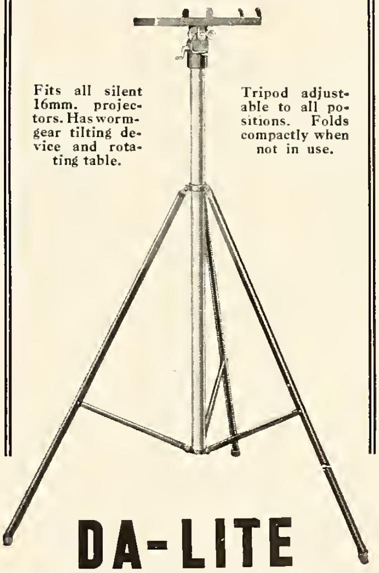

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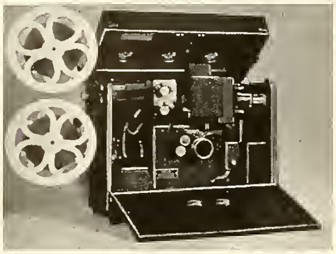

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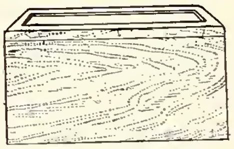

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experiment to determine the proper exposures. From eight to ten Photofloods may be required at times. Back lighting will give a pleasing touch to portrait work, adding more depth to the scene.

One might think that the black and white medium would be entirely adequate for pictures of winter, when nature is more nearly monochrome than it is at any other time. However, you haven't seen on the screen the real beauty of winter, or obtained from a movie a real feeling of winter's cold, until you have viewed your own color record of the season.

Realists, all

[Continued from page 70]

fect. In photography, this realism has been defined aptly as "an objective rendering of fact free from any conceptions reminiscent of other mediums."

An inherent quality of realism is essential in most amateur films if one is to become absorbed in the scenes as they flash on and off the screen. Minor inconsistencies are annoying. They register in the memory even though one's interest may be recaptured quickly. For example, a panorama may be objectionable because it is grossly unreal to see stationary objects parading across the field of view. No matter how engrossed little Johnny is in his sailboat one moment, reality in the screen picture will be destroyed if he happens to look self consciously at the camera. I mention such obvious errors to show how necessary it is, when editing, to discard scenes which might break the thread of realism.

Here I am giving advice, and it was not at all my intention to impose upon you to that extent!

Pointing up projection

[Continued from page 67]

your audience. This is not contradictory or as drastic as it first may seem. Good projection is difficult from a side location, for distortion and irregularity of focus are inadmissible no matter how slight. If the room is such that it is necessary to place the projector at one side, as in the case of the writer's home theatre, use a bead screen and make sure that it is parallel with the projection axis.

If an open attic is available for the theatre, by all means buy some wall board and finish it. The expense will be small and no effect can be secured without it. Rough floor boards may be covered neatly with an inexpensive but well laid linoleum. It really is surprising how much can be done for little money. If you have sound equipment, you will need to use a sound absorbing wall board and to place carpet on the floor to better the acoustics.

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All who have experience in pictorial or other phases of still photography realize the importance of the mount in exhibiting pictures. So great is the improvement, it is sometimes almost incredible. This simple, psychological fact rarely is recognized by movie enthusiasts; yet it is easily one of the principal differences between theatrical and home projection, for it provides that elusive quality and final touch rarely achieved in the home.

Design the "stage" (which term does not signify here a raised platform) as a simple yet suitable background and frame for the projected scene. The writer uses "draperies" of orange paper which had been fringed by a local gift shop, the whole setting costing only a dollar. The screen should be of the permanent frame type and should be attached firmly to the wall which is to be painted a dull black or covered with black cloth.

The finishing step is the arrangement of the stage lighting, which is important not only as a decoration to amuse future audiences but also in another way. It is a curious yet true principle that motion pictures never should be presented in an entirely dark room. The completely dark room notion is as unfounded as the "always film with the sun at your back" idea. To what avail is mounting a picture if the mount cannot be seen?

The writer easily built, a foot in front of the screen, a false front wall or proscenium from which are hung more draperies, with a row of Christmas tree lamps in front and in back. These are hidden from view of the audience and are connected to a "Dim-A-Light" socket costing a dollar; they supply a real theatrical atmosphere. During a screening, the room is quite dark but the frame is made barely visible by the almost extinguished lights behind the proscenium, which sets the picture off magnificently. Just why this should be is for a psychologist to decide, but the experiment is convincing.

Each location will provide its own specific problems and no single example of construction and arrangement is always applicable. Yet, with the principles in mind, no movie maker should have any difficulty in arranging his little theatre to the admiration of his friends and the real glorification of his films.

Junior snow movies

[Continued from page 73]

greatly improve snow pictures by getting in more of the sparkle and more of the real snow texture, which usually are lost when the amateur shoots at this fierce white stuff under the direct rays of the blazing sun. A blank white sheet on the wall isn't a snow scene—it's just a blank white sheet lacking all the modeling and sculptural qualities of genuine snow. And, since these can be attained only by making use of cross lighting or back lighting, obtained with slanting rays, don't forget that your exposure must be increased accordingly, because of the actinic weakness of such light. For that type of thing, you will appreciate the extra speed of super panchromatic.

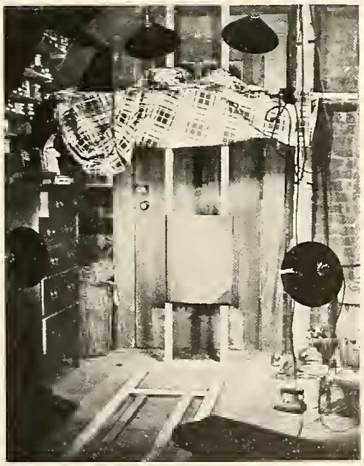
This angle stuff needn't be carried too far, however. Perhaps a few touches here and there will suffice, for the principal lure of snow shots of the kids will be action—and more action. If you're an incurable pictorialist, work in some effects by all means. But no matter what you are, let all your efforts be guided by the thought that no other subject can bring to the comfortable drawing room so much zest and tang and boisterous frolic as does the virile snow movie.

The clinic

[Continued from page 71]

slight change produced by removing the clear glass will not be noticed. The glass must be perfectly clean and should be held as close to the lens as possible to avoid reflections.

Book title ■ One of the most attractive amateur title assemblies seen recently at the League offices was made by Edmund Zacher, II, ACL, of Hartford, Conn., for the opening of a film which recorded a historical pageant in New England. In searching for an idea which would be in keeping with the atmosphere of the picture, he thought of using a book and changing titles by arranging for the pages to turn, each page carrying a new title. In working out the effect, it was decided that the opening shot would show the book lying closed on a table cover. A moving camera scene would bring the book close enough to fill the field and the cover



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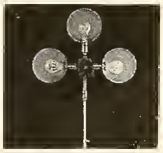

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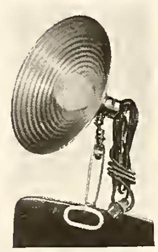

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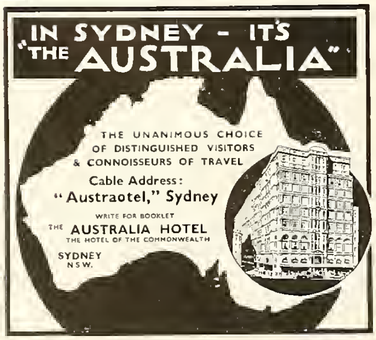

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would open to show the main title. Pages would then be turned as the credit titles were shown and, as the last credit title finished, the scene would fade into the opening shot of the picture. Preparing the book was the first step, and Mr. Zacher chose to build a dummy volume with heavy cardboard covered with canvas. The back was made of wood and covered with imitation leather which was also used on the corners of the cover. In duplicating this effect, it probably would be possible to purchase a cheap, imperfect, second hand volume at a book stall and to use it by pasting the titles over the beginning pages. Mr. Zacher fastened the pages with title wordings to the inside of the book back with cloth tape hinges so that they could be turned easily.

The background, a table cover, was hung on a support and the book was fastened to it. A runway of light wooden strips was nailed to the floor to provide a guide for the camera dolly, in this case a tea wagon. The strips are an important aid, for they keep the camera straight on its course from a point about fifteen feet away from the book to the final position of thirty inches. Because of the fact that it was necessary to change the focus while the camera was in motion, the distances marked on the lens were measured out on the floor and noted at each point on the guide tracks. This enabled the cameraman to check the focus every few feet during the travel shot. It was necessary to have two operators, to get smooth results, and considerable rehearsal with an empty camera was required. It was found that a camera speed of eight frames made the work much easier, as it gave the operators twice the normal time for their manipulations. It must be remembered, however, because of the slow camera speed, that the pages must be turned very slowly in order to produce a natural effect. The lighting was very simple and the equipment consisted of four Photofloods in reflectors. By means of a spotlight and careful side lighting, some very beautiful effects could be obtained.

Bead screen ■ Given a smooth, flat surface free from cracks or bumps, it is not very difficult to make a satisfactory glass bead screen. Prepare the surface with a coat or two of flat white paint so that it is very smooth, apply a coat of quick drying, white enamel and, while it is still very sticky, dust the beads over the entire surface. Be sure that every part of the screen is covered with a layer of the beads, then allow the enamel to dry. One can then shake off surplus beads which may be saved for future use. It is a good plan to paint a black border around the edge of the screen, especially if Kodacolor film is used a great deal. This will enable one to frame out the color bands on the sides of the picture. With this procedure, one can prepare a permanent wall screen, wherever it is convenient.

Reviewing aid ■ A useful system for editing and film criticism has been developed by H. H. Van Aller, ACL, who recently sent a film to the League offices for review. In order to facilitate the final editing, he had prepared a series of cards, one for each scene in the film. The League consultants, after studying the film, could conveniently rearrange the cards to represent editing suggestions and they also could write comments on the appropriate card about any particular scene. In this way, a very detailed report could be given to Mr. Van Aller who also had a simplified editing guide at his disposal.

Cruise gear

[Continued from page 64]

seas, the water is a deep blue, seldom seen in more northern latitudes. The sky also has more color and usually is studded with great cumulous clouds. Contrasting with the deep blue water, blue skies and white clouds are the glaring whites and relatively heavy shadows aboard ship. However, panchromatic film is fully capable of catching these differences when exposed with the proper filters. During the morning and early afternoon, scenes with a background of sea, sky and clouds should be tested for exposure as aforementioned and then the lens should be opened up and a heavy yellow filter, such as a 4x, should be used. The blue water then will appear dark in the film, the white clouds will stand out in the sky and the nearby deck scenes will be a study in sparkling whites and heavy shadows. Closeups of deck sports and scenes in which the sea and sky do not appear may be filmed advantageously with a 2x filter. Cameramen using a wide angle lens for certain deck subjects may need to use a 4x filter, as some wide angle lenses have no stop smaller than f/11.

The lure of moonlit, tropical nights may be included in your cruise reels, provided you film a scene late in the afternoon when the sun's glare has lessened and shadows have lengthened but are not so heavy. By using a 4x filter and underexposing, deck scenes will be given a moonlit effect and the sea will be made to appear black and mysterious. A shot from high amidships looking astern might include the stern of the ship in the moonlight, its dimly lighted white wake in a black sea and a gray sky overall.

Perhaps the most interesting and enjoyable part of any cruise is the days ashore in foreign ports where life is so very different from our own. Here the movie maker finds a wealth of material that is certain to arrest the attention of any audience. Human beings are gregarious by nature and immensely enjoy seeing how other human beings live. The cameraman who desires to secure films packed with native atmosphere will have to use discretion, however. The native, who frequently considers himself just as good a man as you are (or even better), thinks you are just as queer as you think he is and often resents very much your taking his picture without his consent. The writer once was "bawled out" beautifully by a shriveled up negro in the Bahamas for just walking by him with a camera in hand! However, that fellow was disturbed because his shell necklace wares had failed to attract much business.

Telephoto lenses and an air of casualness as you work will enable you to get natural scenes of the natives in most cases. The tripod is valuable here, for telephoto shots taken while the camera is held in the hand are always unsteady.

In a cruise film, every shot should be as beautiful as photography can make it, for the picture is essentially a scenic one. The cameraman should consider the relative color depths of each scene and try to duplicate them on film with the aid of filters and exposure control. Emphasize the white clouds behind the waving palms. Darken the sky and make that white marble public building stand out as it really does under its blue canopy. Filter virtually every shot. Take time to plan what you are going to film and take time to plan how to film it. That is all for now except—*Bon Voyage!*

I made a sample

[Continued from page 63]

which my scenario foolishly (as I now thought) required except at my own residence where, at least, I might keep them under my eye. That they were under foot goes without saying.

I lived with those properties, including a live rabbit who had a habit of gnawing his way out of a brown cardboard box and escaping from my bedroom to the halls of the Zeta Psi Club. Have you ever tried to smuggle a white rabbit against house rules prohibiting pets? Let me tell you, the real task is to keep the creature hidden once it's in and to obliterate telltale traces of this newest addition to the membership. For a period of two months, I suffered from nightmares in which the chairman of the house committee accidentally sat on a white bunny or in which some important, if seemingly insignificant, item of the property list was missing.

So that all scenes would be lighted brilliantly and equally well, we made it a rule never to take a foot of film on a dull or cloudy day. This meant postponing work entirely at such times. We were compelled, without the luxury of booster lights augmenting the sky's natural illumination, to rely upon homemade, beaverboard reflectors. For transportation, these reflectors were tied by a complicated network of clothesline to the running board of my roadster, after the preliminary safeguard of swathing them in yards of burlap in a vain effort to protect the vehicle's paint. How well I recall the tender solicitude we had at the beginning, lest the car should become scratched, and how our callousness to dents and chipped enamel increased as the ravages of sharp tripod legs could not be stopped.

We once were caught in a shower that warped the reflectors into unsightly concavity and softened their aluminum paint, regardless of the pains of carpentry we had taken to prevent such buckling and despite the manufacturer's guarantee that his radiator paint was fast. Fast or not, at least there was no doubt of the speed with which our persons became blemished with silvery smudges.

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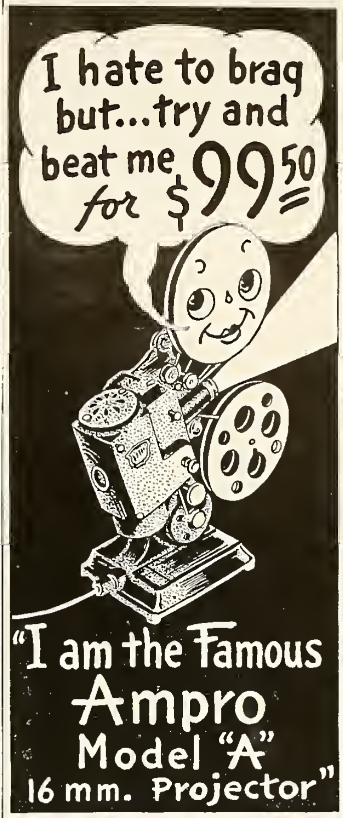
SANITARY
APPLES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but that waterproof India ink will stick, provided the balloon already has been inflated?

Have you ever sprayed a man's face with an atomizer on a chilly day to make him look as if he were perspiring?

You may not be able to answer "yes" to these three questions but you will know the answers to countless others like them if you ever have directed a motion picture. Telling your actors what you want them to do is only part of the job. Each scene may bring some unforeseen difficulty which must be overcome before the film is safely in the can. No two problems are quite alike.

That is one of the things which makes directing so interesting. You and your assistants must be Jacks of all trades. Your cunning, initiative and originality must be inexhaustible—whether the problem is to make a baby laugh or to repair a broken umbrella with rubber bands.

One of the 535 separate shots that went into making *Mr. Motorboat's Last Stand* illustrates this. Mr. Motorboat is on the point of suicide, and through his head run various ways to accomplish the act of self destruction. One method is by drowning. We decided to show the thought of drowning by filling the screen with a large closeup of Motorboat's eyes and forehead and by double exposing over this bubbles breaking at the surface of water as if somebody were perishing beneath. We believed that the expression in Motorboat's eyes and the water bubbling over everything would convey to the audience our idea, together with the hero's inner turmoil.

Although we had no studio, for this one shot it was not difficult to film the actor indoors. After we had photographed the large closeup, the camera was taken into a darkroom and the film was rewound. We now were ready to double expose over the original closeup a view of water.

The problem was to photograph water bubbling. That sounded as simple to us as it probably does to the reader, but it should be remembered that we were producing this celluloid epic in Manhattan, a region so built up that it was difficult to get to water. There were trips to the Hudson and East Rivers, where it was found that piers, wharves and pilings were always many feet above water level. What were we going to do?

A large tin washtub proved the solution. We filled it with water, carried it indoors and regulated lights until the surface of the water glistened and danced and sparkled. The camera was so set up that only water could be observed through the view finder. With exposure and focus calculated, all was ready for the bubbles of a drowning man. With a length of narrow, rubber hose, we planned to puff a mass of rising bubbles to the surface of the tub of water. But

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the tubing was light enough to float to the top along with the bubbles. Some minutes were wasted in improvising an anchor heavy enough to hold the hose to the bottom of the tub but light enough not to close the aperture through which the air must issue.

One more matter needed fixing. The water being transparent, tubing and anchor were plainly visible. An ink bottle emptied at the proper moment, followed by briskly stirring the mixture with a ruler, soon blotted out our devices. I knew then what is meant by "inky blackness." The waters of our inland sea were dark with foreboding. Their surface was shattered by concentric ripples, as the bubbles of a drowning man rose to the top.

The camera whirred.

"Cut."

Another scene was finished.

Amateur clubs

[Continued from page 72]

cek, of the Prague club, for *The Atom of Eternity* and second to Friedrich Kuplent, for *Dummy is Alive;* in the special class, a diploma to L. Zseller, of the Budapest club, for *Pinguinia*, an animated color cartoon.

Talkies at Hartford ■ The RCA sound camera and projector were discussed and demonstrated at a late meeting of the Hartford Cinema Club, in Connecticut, by H. F. Mickel. One of the features of the demonstration was screening a test film, exposed a week before the meeting by Hiram Percy Maxim, ACL (President of the League and of the Hartford club), William C. Goeben, ACL, and Edmund Zacher, II, ACL. Another program feature was shooting a 100 foot sound record of the meeting itself. Arthur A. Hebert, jr., ACL, presented a short Kodacolor reel of abstract images in motion, which aroused great interest.

New in Spain ■ The organization of the Federació Catalana de Cinema Amateur, new personal filming group in Barcelona, Spain, has been announced by Jaume Colomer, secretary of the federation. A national contest for amateur films is planned for this year.

News of New York ■ *The Last Review*, by George A. Ward, ACL, a Ten Best winner in 1934, was chosen by the judges for the Metropolitan Motion Picture Club, in New York City, as best film of the recent members' film contest and winner of the Metropolitan Club cup. A close second was *Peasants*, another Ten Best award winner, by Konstantin T. Kostich, ACL. Third and fourth places went to *Rocky Mountain Adventure*, by Charles and Robert Coles, ACL, and *Canyon Country*, by Frank Gunnell, ACL. The screening was held at the offices of the Amateur Cinema League and the judges were Clara L. Brock, ACL, James Shelley Hamilton, secretary of the Exceptional Photoplays Committee of the National Board of Review, Francis Carter Wood, jr., and Robert Cullen.

As winners in their classes, *The Last Review* (photoplay), *Peasants* (travel and scenic), *New York's Youngest*, by Annette C. Decker, ACL (topical), and *Western Color*, by Mr. Gunnell (Kodacolor) automatically represented the New York club in the interclub contest recently concluded among Eastern club groups. These films, as well as *Not One Word*, by Kenneth F. Space, ACL, *Ramblings Around Sydney*, by James A. Sherlock, ACL, and *A Cup of Coffee*, by Charles J. Carbonaro, ACL, were screened at a late regular meeting of the Metropolitan club.

Birthday for Akron ■ Marking the first anniversary of their organization, members of the Sixteen Movie Club, in Akron, Ohio, gathered recently at a banquet and gala movie party. After addresses by R. H. Griffiths, president, and C. A. Albright, jr., vicepresident, the meeting was given over to screening historical newsreels about the club, members' films and *Pipe Dreams* and *I'd Be Delighted To!* from the League's Club Library.

In Montreal ■ *His Old Fashioned Mother* is the working title of the latest production to be launched by the Montreal Amateur Movie Club, in Canada. Maxwell Ford, working from a scenario by Ernest A. Rawlings, will supervise this effort, with the assistance of R. L. Loudon. The new play will be shot on 16mm. film only. At a recent general meeting of this active group, which serves the interests of individual cameramen, photoplay producers and players and still camera workers, the program featured a demonstration of 16mm. sound on film projectors and of high powered 8mm. projection.

Doing Dumas ■ Working under the leadership of Dudley Porter, ACL, Cub Pictures, in San Francisco, are progressing in their production of a modern version of *The Three Musketeers*, on 8mm. film. The story adaptation is by John T. Espey and Mr. Porter, with leading rôles played by Herbert P. Field, Charles Arellano and Mr. Espey. Mr. Porter is handling the camera.

Films at 'phone club ■ *The World's People*, a Ten Best winner of 1934, by Herbert Johnson, ACL, and Edmund

Wandering through the old Roman ruins_

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UNITED STATES

ARIZONA

Phoenix: Reis Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.

ARKANSAS

Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: W. L. Martindale, 9477 Santa Monica Blvd.
Fresno: Laval Co., Inc., 1319 L St.
Potter Drug Co., 1102 Fulton St.
Glendale: A. L. Kirkhuff Camera & Movie Supply, 148 S. Brand Blvd.
Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Ackley Movie Supply, 6058 Sunset Blvd.
Bell & Howell Co., 716 N. La Brea Ave.
Camera Mart, 1652 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Citizen, 6366 Hollywood Blvd.
Long Beach: Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair, 306 W. Washington Blvd.
C. & W. News Stand, 711 N. Western Ave.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Marshutz Optical Co., 518 W. 6th St.
Peterson's Camera Exchange, 356 S. Broadway.
Schwabacher-Frey Stationery Co., 736 S. Broadway.
Victor Animatograph Corp., Quinby Bldg., 650 S. Grand Ave.
Westlake Bookshop, 2106 W. 7th St.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Oakland: Adams & Co., 380 14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Smith Bros., 1721 Broadway.
Pasadena: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 479 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Sacramento: Kimball-Upson Co., 1030 K St.
Magneto Shop, 1020 14th St.
Frank McDougal, 1017 10th St.
San Diego: Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
San Francisco: Allen Photo Supply Co., 222 Market St.
Camera Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
San Jose: Webb's Photo Supply Store, 66 S. First St.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: J. W. Collinge, 193 Canon Perdido St.
Santa Monica: W. W. Martindale, 3rd & Bway.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Holden Drug Co., 345 E. Weber Ave.
Logan Studios, 20 N. San Joaquin St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Haanstad's Camera Shop, 404 Sixteenth St.
The May Co., 16th & Champa Sts.
Pueblo: Camera Craft Shop, 503 Court St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 65 Laurel St.
Hartford: Harvey & Lewis Co., 852 Main St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 14th St., N. W.
Fuller & d'Albert, Inc., 815 10th St., N. W.
Robbins, National Press Bldg., 529 14th St., N. W., opposite Willard Hotel.

FLORIDA

Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 31 S. E. First St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
Tampa Art Supply Co., 516 Tampa St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Book Shop, South Side Square.
Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
CENTRAL CAMERA CO., 230 S. Wabash Ave.
Almer Coe & Co.. 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Exclusive Movie Studios, 732 S. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Photographic Dept., Sec. 59. State and Washington.
Lyon & Healy, Inc., Wabash Ave., at Jackson Blvd.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 71 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Von Lengerke & Antoine, 33 S. Wabash Ave.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake Sts.
Peoria: Peoria "Fo-Dax" Photo Co., Jackson at Glendale.
Rockford: Camera Craft Shoppe, 112 N. Main St.
Johnson Photo Shop. 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK, National Brokers, Washington at Ewing.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
W. Stuart Bussey, 814 N. Meridian St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.

IOWA

Clinton: Beil Studio, 200 S. 2nd St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Bangor: Francis A. Frawley, 104 Main St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Henry Dyer Burrage, 142 High St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Eastman Kodak Stores, Inc., 38 Bromfield St., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Visual Education Service, 470 Stuart St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Haverhill: Watson Studio, 47 Merrimack St.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co., 49-55 Monroe St.
Melrose: Greystone Studios & Film Laboratories, 66 Lake Ave.
Salem: Pitman Movie Service, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Tewksbury: Camera Exchange, 23 North St.
Watertown: Atlas Motion Picture Service, 42 Wilmot St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Detroit: L. Black Co., 1540 Woodward Ave.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
H. C. Film Service, 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1242 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 44 Monroe Ave.
Highland Park: Nira Book Shop, 13745 Woodward Ave.

(Continued on page 92)

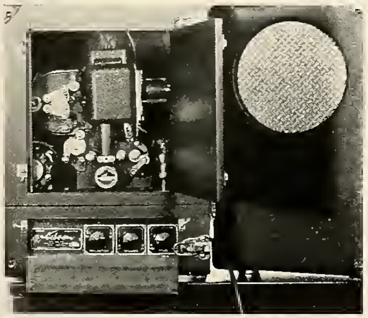
Zacher. H. ACL, was the featured presentation at a late meeting of the Movie Group of the Telephone Camera Club, in New York City. Other films screened were *Streams,* by Charles J. Carbonaro. ACL. and a Kodacolor film of the World's Fair, by Messrs. Johnson and Zacher. All subjects were accompanied with sound effects and music on a double turntable device.

News of the industry

[Continued from page 78]

trade for Kodascope Libraries, plans shortly to make an extensive trip, covering the entire United States, during which he will call on Kodascope branch libraries and dealer distributors. After graduating from Dartmouth College, Mr. Hicks was employed by the Eastman Kodak Company at the inception of the 16mm. industry. Entering the library field in 1927, he founded Home Film Libraries. He will continue as president of Home Film Libraries, but this firm will concentrate its activities in the field of supplying motion picture entertainment for steamship companies and will withdraw gradually from 16mm. land interests. Because of the rapid development of its 16mm. sound on film department, Kodascope Libraries feels that the time is ripe for a closer contact with its representatives everywhere and has selected Mr. Hicks for this purpose, in view of his experience and wide acquaintance in the field.

Library moves ■ According to recent advice received from Hamilton Warren, director of International Educational Pictures. Inc., a source for unusual and interesting screen fare, the present address of that organization is 40 Mt. Vernon Street, Boston, Mass., where it will be affiliated with the World Peace Foundation.



The Edco 16mm. sound film projector has new type lamp

New Edco ■ An improved and newly designed model of this 16mm. sound on film projector, made by Edco Electronic Devices Co., 112 West 21st Street, New York City, recently has been offered. Its outstanding feature is a new incandescent light source, made exclusively for this projector and selling for two dollars. A lamp life of twenty five hours is claimed for this bulb. and actual projection tests showed it capable of giving a large screen image. As this lamp is also used as the exciter lamp for the sound system, a single replacement serves for both. Among the other improvements of the new Edco are larger motor and ventilating system. single carrying case for speaker, amplifier and projector, and new finish.

Improved Bell & Howell film splicer for both 8 and 16mm.

Northeast ■ A truly universal reflector for use with any Photoflood bulb recently was demonstrated by Mark J. McCann, head of the Northeast Products Company, Tewksbury, Mass. Known as the Northeast Universal Reflector. the device is simply a small, convenient reflector of polished aluminum. carrying a clip which enables it to be slipped on the lamp bulb. Thus, any light socket that will hold a bulb can be converted into a movie lighting source. These reflectors are sold in pairs at a moderate price.

"SKS Titelgerat" ■ In a catalog sent from Germany, we find a complete description and illustration of a highly refined and accurate title making apparatus which. it is said, is adaptable to 16mm. or to 35mm. Every possible adjustment is provided for making straight titles, "zoom" titles and many tricks and special effects involved in the production and photography of professional title work. Further information and informative catalog material may be had from B. Salzer & Co., Stuttgart, Germany.

B & L Tessar ■ A new six page folder on Bausch & Lomb Tessar lenses for still cameras has just been issued by the firm at Rochester, N. Y. The folder is illustrated with photographic examples from this lens series and carries schematic drawings showing how the elements of the lenses are arranged. Dealers will be provided with copies of this folder for distribution, and those interested should inquire at this source.

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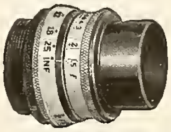

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(Continued from page 90)

Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Mankado: Woodward's Gift Shop.
Midland: McCandless News Agency, 107 E. Main St.
Saginaw: Heavenrich Bros. & Co., 301 Genessee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
National Camera Exchange, 5 S. 5th St.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Calvin Co., B. M. A. Bldg.
Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
W. Schiller & Co., 6 S. Broadway.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 725 W. 2nd St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Lawlor Sporting Goods Co., Inc., 1118 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
East Orange: H. C. Deuchler, 541 Main St.
Hawthorne: Hawthorne Home Movie Service, 142 Cedar Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Dubes' Camera Service, 26 Linden St. (Display at 36 Clifton Ave.)
Lambertville: ***ALBERT S. HOCKENBURY,*** 70 York St.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Empire Camera Corp., 44 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
Franklin Music House, 25 New St.
Motion Picture Camera Exchange, 38 Park Pl.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Princeton: Princeton University Store, On the Campus.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Hardware & Iron Co., Broadway at Arch St.
F. E. Colwell Co., 465 Broadway.
Binghamton: L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Buddy's Novelty Shop, 785 DeKalb Ave.
Camera Corner, Inc., 80 Willoughby St.
Cine Classic Library, 1041 Jefferson Ave.
H. B. Kay, 145 Jerome St.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
PARK CINE LABORATORY, 1250 51st St.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Hempstead: Agdew's, 47 Main St.
Ithaca: Treman, King & Co., care of George E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
Middle Village: Silber's, 73-22 Metropolitan Ave.
New Rochelle: ***OLLIE V. CRENNAN,*** 498 Main St.
New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
Dave Farley, News Stand, Times Bldg.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Joseph P. Hackel, 53 West 57th St.
HARRY'S CAMERA EXCHANGE, INC., 317 W. 50th St.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
Madison Mart, 403 Madison Ave.
Medo Photo Supply Corp., 323-5 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Mogull Bros. 1944 Boston Rd.
MOTION PICTURE CAMERA SUPPLY, INC., 723 Seventh Ave.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
Pickup & Browd, Inc., 580 Fifth Ave.
Rab Sons, 1373 Sixth Ave.
Frank Tanham & Co., Inc., 9 Church St.
Henry Westpfal & Co., 4 E. 32nd St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane
Port Chester: Hartnet Mowbray, Capitol Theatre Bldg.
Rochester: Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Carl K. Frey. 247 Genesee St.
Edwin A. Hahn, P. O. Drawer 522.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 183 S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Alliance: England Drug Co., Main & Park Sts.
Canton: Camera Shop, 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 648-652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklid Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Sand Beach Consolidated Corp., 823 Board of Trade Bldg.
Toledo Camera Shop, 1221 Madison Ave.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Oklahoma City: H. O. Davis. 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe. Inc., and the Charles High Productions. 1213 S. Boulder Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.
Rochester Camera Stores Co., 311 S. Boston Ave.

OREGON

Lakeview: Getty's Photo Studio, I. O. O. F. Bldg., Center & Main Sts.
Pendleton: Snelson's Foto Shoppe, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washingtod St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: Johnstown News Co., 115 Market St.
Philadelphia: Camera Shop, 5518 Germantown Ave.
51 N. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
117 S. 16th St.
H. & R. Camera Exchange, 438 Market St.
Klein & Goodman, 18 S. 10th St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Edw. K. Tryon Co., 912 Chestnut St.
John Wanamaker, Dept. 546.
Men's Store, Dept. 2, No. 1 Broad St.
E. Wanger & Co., 522 Market St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: American Junior Studios, 725 Florida Ave.
Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufman Dept. Store, Inc., Dept. 62, Fifth Ave.
Scranton: Scranton Home Movies Library, 316 N. Washington Ave.
Wallace & Cook, Inc., 205 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Dallas: E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 407 Franklin St.
H. H. Page, 115 N. 6th St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
McGaheysville: Cine Picture Service, East River Drive.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Mt. Vernon: Eldridge's Stationery Store.
Port Townsend: Heath's Store.
Pullman: C. E. Graves.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.

WEST VIRGINIA

Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: Twelfth St. Garage, 81-12th St.
Uncle Jim, the Movie Man (W. J. Renner), 14th & Market Sts.

WISCONSIN

Appleton: Johnston's Book Store, 311 E. College Ave.
Unmuth's Pharmacy, 208 E. Wisconsin Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Madison: Photoart House, 413 State St.
Photocraft, 305 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., E. Wisconsin & N. Plankington.
Photoart House, 844 N. Plankinton Ave.

UNITED STATES TERRITORIES

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.
Hawaii Film Supply Co., 148 S. Beretania St.

UNITED STATES POSSESSIONS

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 124 Escolta.

PUERTO RICO

San Juan: Carbia Bros., P. O. Box 828.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Casa Rodriguez, Maipu 277.
Cia Sud Americana Foto-Cine-Optica, Corrientes 624.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings', 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 284 Hay St.

AUSTRIA

Vienna I: Foto-City, Karntnerstrasse Nr. 45.

BELGIUM

Brussels: J. Van Dooren, 26 Rue Leabeau.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Inc., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
Gladwish & Mitchell, Dominion Square Bldg.

Saskatchewan

Regina: Bird Films, Ltd., 2325 Eleventh Ave.
Regina Photo Supply, Ltd., 1924 Rose Street.

CHINA

Shanghai: China News Co., 447 Szechuen Rd.
Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Emil Wachtl, Specialists in Cynecameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade 1.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Noordwijk 38.
Soerabaia: Kodak Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pacha St.
Cairo: Kodak (Egypt) S. A., Midan Ibrahim Pacha, Continental Bldg.
20 Sharia Maghraby.

ENGLAND

Birmingham: Harrisons-Opticians, Ltd., 86 Worcester St.
Blackburn: Edwin Gorse, 86 Accrington Rd.
Bournemouth: J. E. Beale, Ltd., Photographic Dept.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
S. W.: Durbins, 131 High St., Putney.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
W. 1: Bell & Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28A Broadway, Ealing.
Durbin's, 66 Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).
Stockport: Hidderley Radio Sales, 48 St. Petersgate.
Yorks: The Midland Cine Service, 19a Briggate, Shipley.
Walter Scott, 26 North Parade, Bradford.

FRANCE

Paris 1: M. Assemat, 95 Rue des Petits-Champs.
2: Brentano's, 37 Avenue de l'Opera.
9: Photo-Plait, 35-39 Rue Lafayette.
13: Amateur Cine Photo Selection, Etabls. J. ChOtard, 20-22 Rue Bobillot.
17: le Grimoire, 182 Blvd. Berthier.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
Den Haag: Capi, 124 Noordeinde.
Kodak, Ltd., Noordeinde 10-10A.
Groningen: Capi, 3 Kleine Pelsterstraat.
Hague: Hans Nieuwenhuis, van Hoytemastraat 51-53.
Rotterdam: L. De Heer, v/h Schonfeldt's Fotohandel, Hoogstraat 298.

INDIA

Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.

IRISH FREE STATE

Dublin C.1: Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mexico City: American Photo Supply Co., S. A. Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-70 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NICARAGUA

Bluefields: Wing Sang & Co., P. O. Box No. 58 Commercial St.

NORWAY

Oslo: A/S Narvesens Kioskompani, Postboks 125.
J. S. Nerlien, A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

SCOTLAND

Aberdeen: J. Lizars, 118 Union St.
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.
381 Sauchiehall St., C. 2.

SIAM

Bangkok: Prom Photo Studio, New Rd., cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda Sant Pere 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.
Stockholm 1: Edv. Nerlien, A. B., Kungsgatan 19.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Louis Stalder, 5 Rue de la Confederation.
Zurich: Ganz & Co., Bahnhofstrasse 40.

Dealers Listed in Black Face Italics Are Advertisers in

DOG DAYS

"Our Gang" acquires a canine complex. Assembling their individual favorites, they put on a series of comical episodes which are unique as well as ludicrous. Of course the keen rivalry of the owners extends to their pets, and some of their stunts are screamingly funny. One reel.

TIRED BUSINESS MAN

"Our Gang" organizes a secret society, with elaborate initiation ceremonies. The old adage of "Man's Inhumanity to Man" is feeble indeed as compared to "boys' inhumanity to boys." It is a wonder that any of the male youth in America ever reach maturity. But you mustn't miss the pranks which these ingenious youngsters perpetrate upon each other. Two reels.

CATALOGUES

16mm. SILENT—New Sixth Edition 200-page illustrated catalogue containing 61 new subjects, many of them in COLOR, and substantial rental reductions in 263 of those previously listed (526 subjects—914 reels).

8mm. SILENT—New Fourth Edition 44-page illustrated catalogue, containing 12 new Comedies and Cartoons and 8 new features—a total of 79 subjects, aggregating 145 reels.

RAPID EXPANSION IN TALKING-FILM LIBRARY

Since the inception of the 16mm. idea, nothing has so interested the public as the availability of sound on 16mm. film. The equipment dealer who is not getting this new business is overlooking one of his greatest profit possibilities.

Of course, Kodascope Libraries leads the field with its splendid assortment of subjects of the highest available quality and its Dealer Distribution arrangement.

New 48-page (blue covered) Third Edition profusely illustrated catalogue, describing in detail the largest and finest selection of Talking Pictures—now available through any of our Branch Libraries and ALL DEALERS in the U. S. A.

Dealers should send for circulars:—"Discussing Facts About 16mm. Sound Films" and "How the Kodascope Library Brought Prosperity to Our Store."

KODASCOPE LIBRARIES, Inc.

33 W. 42nd St., New York, and in Principal Cities Around the World

Printed by WNU, New York

WAY OUT IN FRONT IN THE 16 MM. FIELD...

Ciné-Kodak SPECIAL

What it has

Ground-glass focusing
Variable shutter
Back wind
Masks
Double lens turret
Interchangeable 100-foot and 200-foot film chambers
Long-running spring motor
One- and eight-frame cranks
Variable speeds
Single frame release

What it makes

Fades
Dissolves
Double exposures
Slow motion
Animation

KODAK CO. ROCHESTER N.Y.
STIGMAT F-1.9 25 mm
CLOSED
OPEN
SINGLE FRAME
PER TURN
Very Dull or in Shade
Dull or in Open Shade
Slightly Cloudy
Direct Sunlight
Intensely Bright
With Super-sensitive Film Use Next Smaller Opening
PRESENTING CINÉ-KODAK SPECIAL....

SEND FOR THIS BOOKLET

IT'S yours for the asking—a large-sized, beautifully illustrated 16-page booklet containing complete information and detailed description of this finest of 16 mm. motion picture cameras. Write for "Presenting Ciné-Kodak Special." No cost or obligation.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

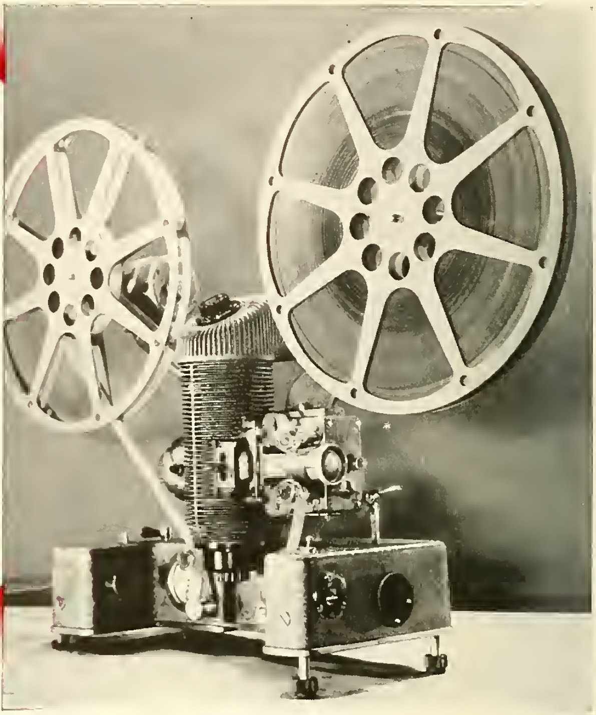
NRA CODE

Only Eastman makes the Kodak

CAPACITY
BRILLIANCE
PERFORMANCE

The New Filmo Auditorium Projector

Model 130
1000-Watt



Records of 16 mm. projector performance fall before the amazing job the new Filmo Auditorium Projector does. For here is a machine with the most powerful light source ever used in a 16 mm. projector. Its basic Filmo film movement mechanism and traditional Filmo perfection of design and construction assure this projector's dependability and longevity.

FEATURES:

1600-foot film capacity: A one-hour show without a stop.

New optical system: Gives an illumination increase considerably greater than that attributable to the 33⅓% increase in lamp wattage.

Fast Cooke 2-inch F 1.65 lens: Instantly interchangeable with other lenses, from 0.64-inch to 4-inch, to obtain any desired picture size at any projection distance.

Low center of gravity: No accidental upsetting.

Film take-up: Accomplished by a separate motor which also provides power for rapid, automatic film rewinding.

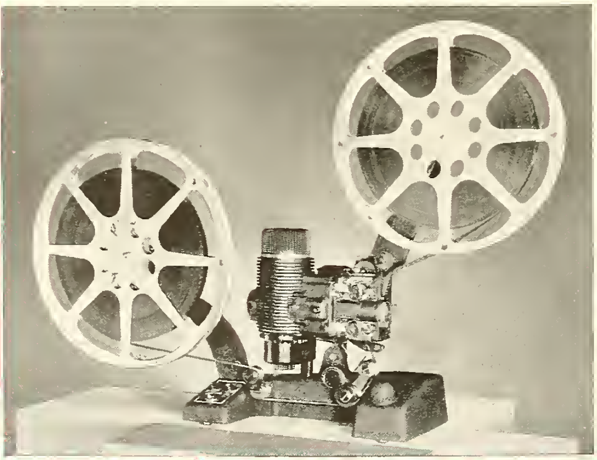
Adequate cooling: A twin fan and a finned lamphouse keep the lamp at the proper temperature for economical use.

Film conditioning: Film travels through a channel where it is cooled and humidified.

Two-way tilt: For high and low projector placements, simply turn a knob.

Other features: Variable resistance and illuminated voltmeter, variable speed—16 to 24, manual framer, pilot light, error-proof interlocking controls, dark silver grey crinkle-baked enamel finish with black and nickel fittings.

Price, $385. Case, $27.50.



Filmo 129 Projector—750-Watt

Two New 750-Watt Filmos with 1600-foot capacity

The new Filmos 129-A and 129-B have streamlined bases, low center of gravity, and 1600-foot film capacity. They are supplied with 750-watt lamps, but take lower-powered lamps when less light is needed. Their standard 2-inch lenses are instantly interchangeable with others, from 0.64-inch to 4-inch, to meet varying requirements of picture size and length of throw. Filmo 129-A, with 750-watt line voltage lamp and carrying case, $185. Filmo 129-B, with variable resistance, voltmeter, and case, $210. Bell & Howell Company, 1843 Larchmont Ave., Chicago, Ill. New York, Hollywood, London (B&H Co., Ltd.) *Established 1907.*

BELL & HOWELL

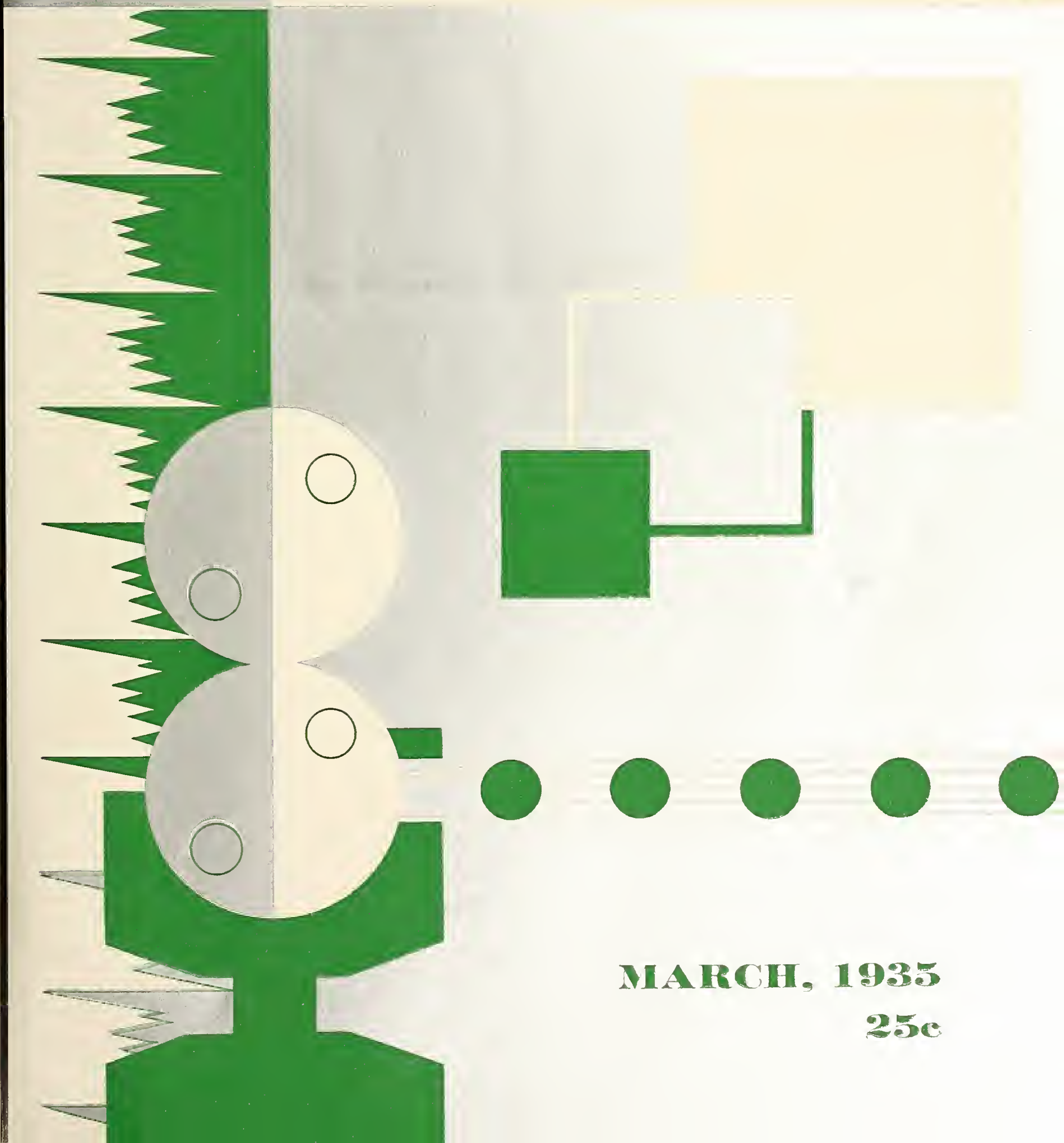
FILMO

Personal Movie Cameras and Projectors

PROFESSIONAL RESULTS WITH AMATEUR EASE

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

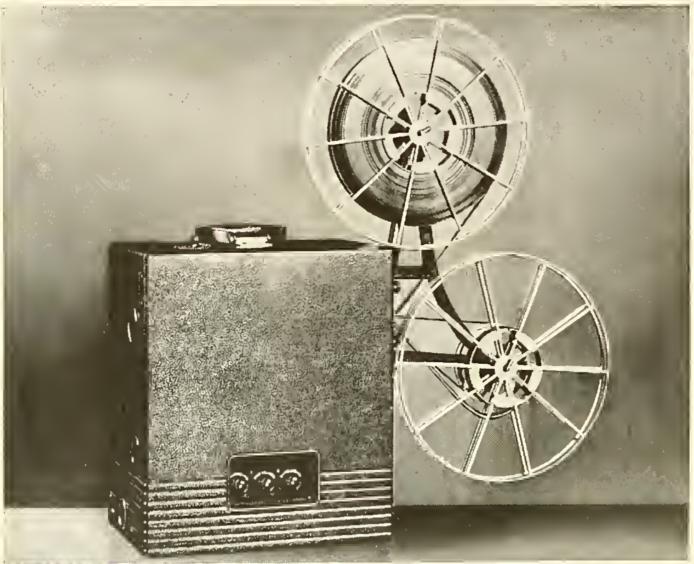


MARCH, 1935

25c

NEW RCA 16 mm. SOUND PROJECTOR

Gives brilliance of theatrical reproduction to home movies!



Reproduces both sound and silent film!

Right in your home—SOUND Movies that rival the brilliantly true-to-life quality of theatrical sound pictures! It's a revolutionary achievement developed by the same engineers who designed the famous RCA Photophone equipment used in a large part of the country's finest movie theatres!

The first 16 mm. Projector to give you really fine sound—yet it is the easiest of all projectors to operate! It's so simple that you can set it up—thread it—and be showing sound pictures in only a few moments!

You can plug it in wherever there is a regular 110 volt house current socket—it is installed where you set it down!

RCA spent years—called on al its tremendous experience with every phase of sound recording and reproduction—to perfect a sound projector which met the highest standards of clean-cu picture and life-like sound yet required no skill on the part of the operator. RCA pioneers again with the 16 mm Sound-on-Film Projector!

Ask your dealer to let yo thread and operate this 16mm Sound Projector yourself. You'l be amazed and delighted at the professional quality of both picture and sound. And you'l see that the projector has bee simplified to a degree that leave nothing to the operator but few easily learned essentials.

Projects the Sound and Silent Movies You Make Yourself—as well as the Thousands of Films Available for Rent or Purchase!

The Sound Films you have taken with the RCA 16 mm. Sound Camera—as well as your older silent films—are reproduced with breath-taking clarity! Besides—a library of over two thousand sound films, ranging all the way from comedies, animated cartoons and feature length dramas, to travel, educational and technical films, are available for rent or purchase. To say nothing of the tremendous library of silent films you can tap!

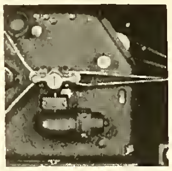
Quality and Simplicity Identify this 16 mm. Sound Projector

Threading... To thread the film through the projector requires no skill, and only a few moments of time. As shown here, there are only two sets of rollers (upper and lower) and the framing gate through which the film is threaded. If improperly threaded, *the film cannot be damaged.*

750 Watt Illumination... For image brilliancy of theatrical quality, capable of being thrown upon screens up to 10 x 12 feet, a 750 watt bi-plane filament, prefocused lamp is used in this projector. A lamp puller and bakelite guard make it possible to replace the lamp without burning the fingers.

Microphone Input to give the sound of your own voice to silent films. This fine microphone can be plugged into the projector so that, when silent films are being run, the operator's voice in comment or description is reproduced by the loud speaker next the screen.

RCA MANUFACTURING COMPANY, Inc., Camden, N. J.
16 mm. DIVISION



Speed Control... As sound film travels through th projector at a greater speed than silent film, a visua speed control is provided for reducing the spee of the projector when it is showing silent films. I is details such as this that point so vividly to th superiority of this fine instrument!

Brackets... 400-foot reel brackets are standard equipment, but larger reel brackets which take both 400- to 1600-foot reel brackets, can be obtained and attached. The spring drive belt is simply changed from one pulley to the other. 400-foot reels last about 11 minutes, while 1600-foot reels last practically three-quarters of an hour.

Loudspeaker... A highly developed dynamic typ speaker is the ultimate step in the exceptionally faith ful sound reproduction of this entire RCA unit! I use, it is connected to an outlet in the project case, and set up near the screen. It is complete self-contained in its compact carrying case, whic also provides accommodation for 400- and 160 foot reels, and accessories.

You can plug in the RCA 16 mm. Sound Projector wherever there is a regul 110 volt house current socket—it is installed where you set it down.

Make your own Sound Movies with the RCA 16 mm. Sound Camera!

The first 16 mm. amateur camera to record sound! Here, as in the RCA 16 mm. Sound Projector—simplicity of operation accompanies highly advanced technical excellence! RCA sound has been built into the fines type of 3-lens turret camera!

Your dealer will be glad to give you a demonstration. As him, also, for the interesting book, "Principles of Sound Film Recording and Reproduction".

RCA 16 mm. AMATEUR SOUND CAMERA and PROJECTOR

Presenting two new series of AMPRO

PROFESSIONAL QUALITY PROJECTORS

at new low prices

Six new models of Ampro 16mm. Precision Projectors are now available at attractive low prices. Once again Ampro engineers have scored in producing the unusual combination of quality and convenience at more than moderate prices. Read the specifications below; then ask your dealer to demonstrate for you exclusive features of Ampro design and construction.

K SERIES—750 Watt Lamps

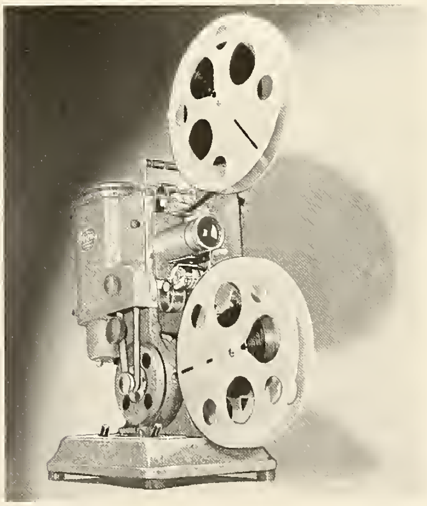
Interchangeable with 200, 300, 400 and 500 watt lamps without adjustments.

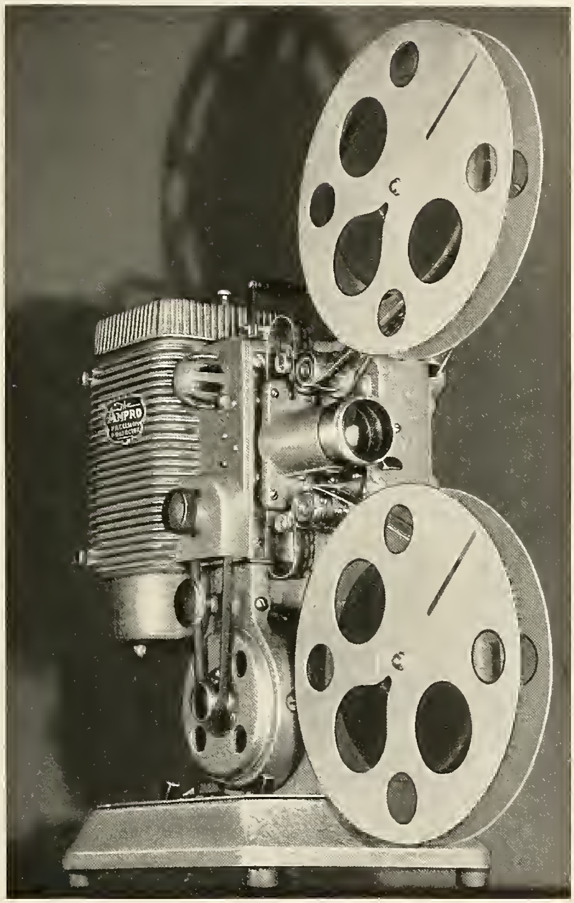
Contain every improvement required for the finest projection of your 16mm. films without professional skill. Theatrical illumination by the use of 750 watt lamp, superior optics, finned lamp house for cool operation under all conditions, automatic rewind to quickly and easily remove the tedium of rewinding films, all the usual features, such as reverse action for comic effects, still pictures which do not harm your film, quiet operation, centralized control, flickerless pictures, framer for out of frame prints, the patented kick-back claw movement which spares the film from sprocket hole wear, interchangeable lenses to meet all conditions, deluxe carrying cases with complete accessories, and Kodacolor, which will make you proud of your color films.

MODEL K—Spherical condensers, highest quality projection lens of $f/1.85$—Price $150.00 with carrying case and all accessories.

MODEL KS—Same as above but equipped with 35mm. aspheric condensing system and large barrelled super-objective lens of speed $f/1.65$. Faster than lens furnished with Model K and giving 25% more illumination. Price—$160.00 with carrying case and all accessories.

MODEL KD—(Illustrated)—Same as Model KS, except that in addition to the more efficient optical system, a conveniently placed automatic pilot light is added. Price—$175.00 with carrying case and all accessories.





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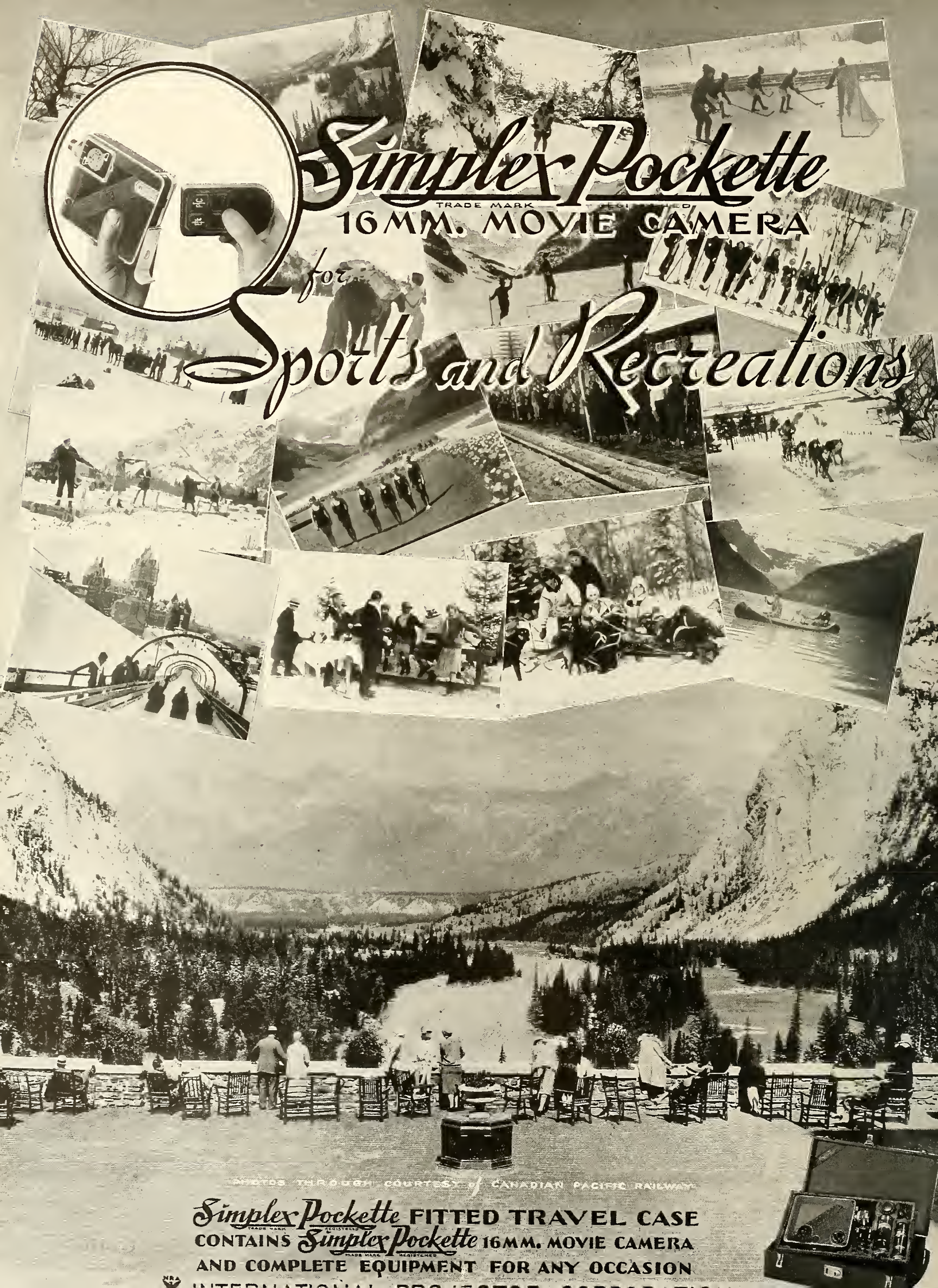

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NRA INTERNATIONAL PROJECTOR CORPORATIO

MOVIE MAKERS

Leo J. Heffernan, ACL

The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume X **March, 1935** **Number 3**

Cover design . . . . *A. Nardozzi*

Suum cuique, *editorial* 105

Art title background, *photograph* . . *R. I. Nesmith & Associates* 106

Filming church history . . . . *J. V. D. Bucher, ACL* 107

Lighting large areas . . . . *Frederick G. Beach, ACL* 108

Fine points of filming trains . . . . *Edward Dickinson* 109

The clinic . . . . *Frederick G. Beach, ACL* 110

Film them indoors . . . . *Charles DuBois Hodges, ACL* 111

Rare news scoops . . . . *Epes W. Sargent, ACL* 112

Cine framed . . . . *Dudley Siddall, ACL* 113

Tricks for every camera . . . . *Kenneth F. Space, ACL* 114

The ungormed travelog . . . . *Dr. Kinema, ACL* 115

Amateur clubs . . . . *James W. Moore, ACL* 116

Critical focusing 117

8mm. measures labor . . . . *Charles E. Bedaux, ACL* 120

Practical films 121

News of the industry . . . . *Russell C. Holslag, ACL* 122

Around the world with MOVIE MAKERS 134, 136, 137

Featured releases 135

Closeups 138

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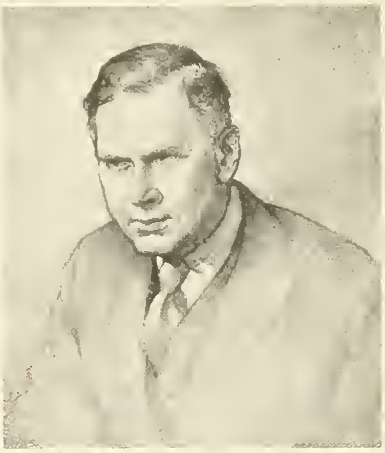
It was the twenty fifth anniversary of the Victor Animatograph Corporation and our representative, armed with questions and a healthy curiosity regarding the past achievements of great men, called on Alexander F. Victor. "Interview!" exploded the inventor, "nothing doing. This silver anniversary stuff is all very well, but there is as much ahead of us now in the movie field as there was twenty five years ago." Our representative agreed heartily, sipped the cocktail which his host had offered him and went doggedly ahead asking about the past.

Mr. Victor, he found, was the real pioneer in advocating an amateur size film with a set of technical standards exclusively its own. It was he who designed and built projection apparatus (in 1914) for the then popular 28mm. reduction films, and it was the set of standards which he worked out in this development which was the first non professional criterion to be adopted by the Society of Motion Picture Engineers. Later, in 1923, Mr. Victor designed and manufactured the first commercial 16mm. camera and projector, presaging with uncanny accuracy the great developments which were to come. His researches into the fields of color and sound are bywords among cine technicians; it will be recalled that his was the first disclosure of the continuous optical reduction principle by means of which library sound films are reduced today. Future developments of equal importance are predicated clearly by the outstanding quality of Victor products of the present, concerning which Mr. Victor is justly enthusiastic.

At the termination of the "interview," Mr. Victor was tendered the heartiest felicitations of the staff of the Amateur Cinema League and MOVIE MAKERS in the name of the industry that has gained so much by his skill, courage and vision.

O



Drawing [illegible] Jules [illegible]

Alexander Victor who designed the first 16mm. camera

black and
every
play

This interview (reproduced by permission of MOVIE MAKERS) *touches but briefly on only a very few of the numerous achievements of Alexander F. Victor.*

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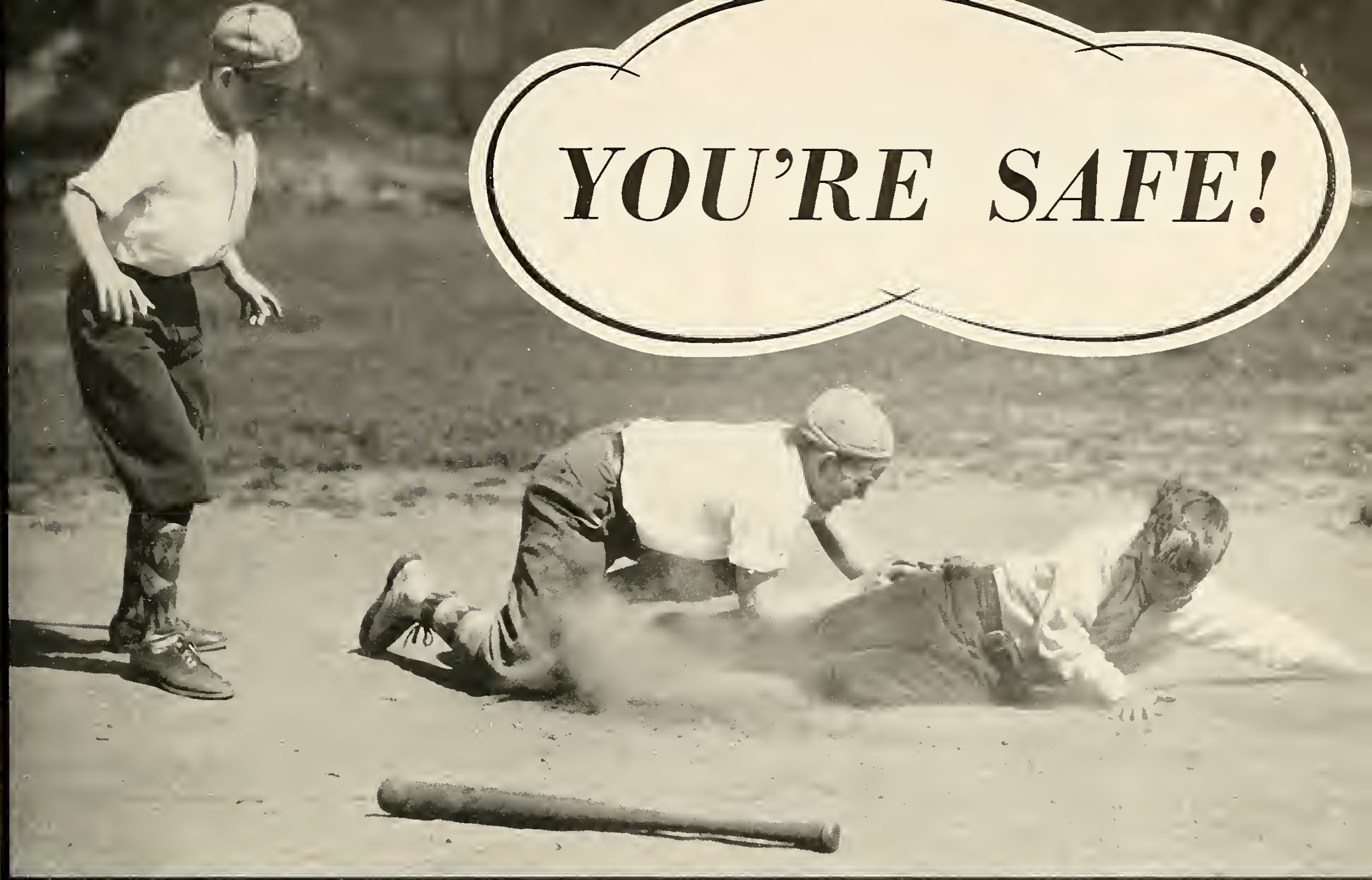

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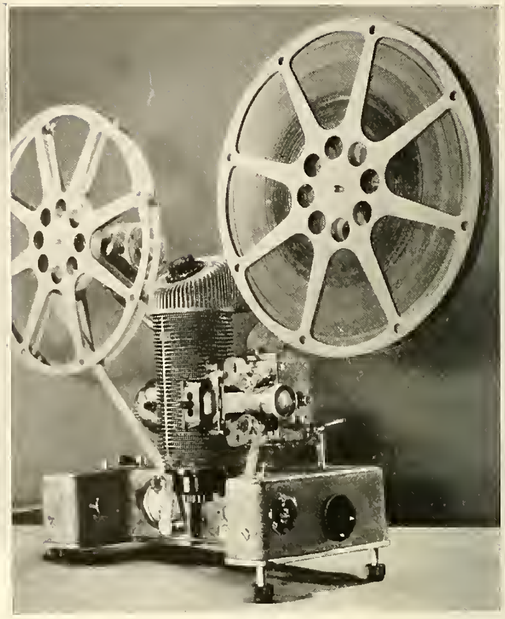

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Its name—Filmo Auditorium Projector—is indicative of its capability, as are its many other new features, which include: new short back focus condensing system, low center of gravity, separate motor for film take-up and power rewinding, adequate cooling for economical use of the high-powered lamp, film cooling and humidifying unit, variable speed—16 to 24, and error-proof interlocking controls. Full details upon request. Price, $385. Case, $27.50.

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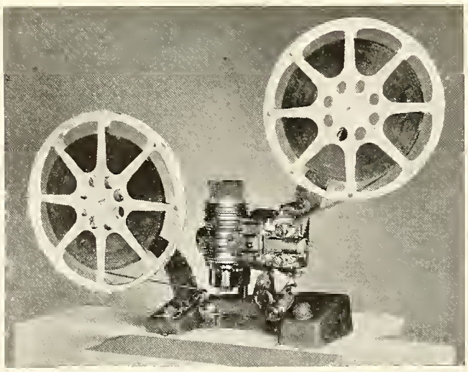

Filmo 129 Projector—750-Watt

Filmo JS Projector

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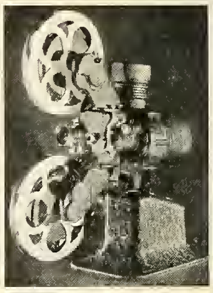

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whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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Suum cuique

IT IS valuable to get from one of the successful members of the Hollywood theatrical movie group a statement, such as that of Leslie Howard, in February Movie Makers, which clears up misconceptions that still linger about personal movies in the minds of people who are not movie makers.

"Although both the professional and the amateur make motion pictures," said Mr. Howard, "each belongs to a different group of workers in the same artistic medium and, therefore, they are related only distantly. It is patent that the creative dramatic group—with practically inexhaustible facilities—is hampered by the restrictions of a bugbear known as 'the box office,' while the realistic group—with unlimited possibilities—is handicapped by lack of facilities."

This magazine has explained, with patient and, perhaps, tiring repetition, ever since it began publication, the various details of what Mr. Howard has said so succinctly. It was very natural, ten years ago, for the world to conceive personal movies as domestic copies of what Hollywood does with such a wealth of equipment and so lavish an expenditure of money. Amateur movies were predicted as bringing the lure of California studios into every drawing room, not to say kitchen. A careful analysis at that time would have indicated no such development at all. Implicit in the fact of personal movies was a very wide extension of the uses of the motion picture, which could then have been seen and which was seen and pointed out by Movie Makers.

Moreover, the development of personal movies has gone forward with a clear understanding and a very friendly attitude on the part of the theatrical movie industry. The leaders in that industry have been cooperative with those who went in for individual filming and they have served movie amateurs whenever that was possible. Relations between the two fields of the motion picture have been entirely satisfactory.

Personal movie makers wish Hollywood well. They have enjoyed and expect, in future, to enjoy Hollywood's product. When Hollywood achieves anything noteworthy in the Eighth Art, those who have amateur cameras acclaim it enthusiastically and with discriminating understanding of what went to make up the achievement. They are active patrons of movie theatres. They reserve the right, along with the rest of the world's millions, to like or to dislike, as patrons, what Hollywood serves up to them. They do not adopt the attitude that Hollywood is always right nor do they say that Hollywood is always wrong. Like the majority of decent citizens, they prefer Hollywood's pictures when those pictures are not too preoccupied with being "stupendous" or "daring" and when they are not geared to lure sensation hunters into buying tickets. But movie amateurs do not concern themselves, primarily, with an effort to copy Hollywood either in subject matter or in technical manner. They have affairs of their own and they attend to those affairs.

Personal filming has developed very rapidly and richly in the few years of its existence. It will find its way into more and wider fields as time goes on. Because it did not follow Hollywood's path, it has made its own discoveries and has added to the value of the film medium. Let each take care of its own and both will be bettered.

MOVIE MAKERS

Filming church history

J. V. D. BUCHER, ACL

THE idea of making a film of the history of the Episcopal Church in America, from its infancy to its present widespread influence throughout more than five thousand congregations, is both impressive and overwhelming in its scope. With this wealth and breadth of material, it is evident that making such a picture is a big job. The first few conferences with the committee in charge brought home this point and with it a sense of discouragement, for some members, only slightly acquainted with movie technique, were unable to see that the material could not be presented in titles but had to be brought to life on the screen.

However, confident in the value of the project, the Religious Motion Picture Foundation went ahead with the production and recently has completed for the Episcopal Diocese of New Jersey an eight reel movie epic. The success of the picture was attested by the response it received at the general convention of clergy and laymen in Atlantic City where it first was shown.

From the solution of directorial and technical problems in making this picture and in striving to present our subject in a new way, we learned a great deal. We found that the director of the movie must be the one authority, having full and final control of what is to be shot and how it is to be taken. Those who present pageants feel that every action is important to a picture of the pageant and, should they be allowed to control the camera, they would run it continuously from one point of view. They do not realize the importance of closeups of significant details and other items of normal movie making procedure. This is perfectly natural to any one not familiar with motion picture methods. Movie making technique involves the interruption of the normal presentation of a pageant if the filming is to be done satisfactorily. The best procedure is to arrange a special dress rehearsal or an extra performance for the sole purpose of making the motion picture.

One of the most annoying things with which the director must cope is keeping people from looking at the camera. This is specially true in large groups, for somebody, whether warned against doing so or not, is bound to turn and stare. We tried to get around this in several ways—by being sure to take adequate footage so that such sections could be cut out, by having two cameramen, one with an empty camera to attract attention and the other to shoot the scene, or by instructing the cameramen to gaze off into space, pressing the button without attracting attention. The latter was a good method in shooting people coming out of church; however, none of these artifices proved to be infallible.

We found that most people want to cooperate with the director if he assumes the rôle of executive. They are willing to give him full sway in telling them what to do. However, people in authority are not accustomed to being ordered about, and the director should be tactful in giving his stage and camera directions. In dealing with experts in a particular field, sometimes it is almost impossible to explain that a given incident, while it may be historically or scientifically correct as the case may be, would not make a satisfactory movie scene. In such instances, although the material may appear irrelevant to the development of the general theme, it may be desirable to shoot some scene of it. Later, you may find that you have secured something important that you might have missed otherwise and, if not, then such material can be filed in the film library for possible future use. In any case, you will have smoothed over a difficult situation by making a shot—a small price! The problem of handling the person who believes that all his ideas are valuable and who is inclined to press them on the director can be solved by assigning some definite task to him.

A good historical film requires adequate research before any shooting is attempted. It will be necessary to consult authorities and texts to discover the most important facts and dramatic incidents and what elements are of questionable authenticity or are still being debated. This may save you the embarrassment of making some statement or developing some incident that will arouse the demon of factionalism. There always will be conflict about what is historically important and there will be local loyalties and prides. Individual opinions must be accorded due consideration, but if your historical background is adequate you can state the relationship between factions without prejudice.

In planning a fairly elaborate historical reconstruction, you may get help from unexpected sources. You may find usable material in film libraries, among films produced by advertising firms, possibly even in the cuts from a professional feature. Having exhausted such sources, you will know what remains to be filmed. It is not difficult to get in touch with individuals and organizations who will reenact historical events. Often you can find costumes and scenery used in pageants or plays. Trained actors are not necessary, but suitable types should be sought. It is easy to find friends who are willing and helpful.

The importance of avoiding anachronisms cannot be overemphasized. These are perhaps the hardest things to check and it is easy to let them slide by, saying,

[Continued on page 123]

Recreating facts on celluloid means watching details

Lighting large areas

FREDERICK G. BEACH, ACL

How to get general illumination over interior locations

THE amateur photoplay or industrial film producer always is faced with the problem of getting mass illumination for some of the more extensive sets he encounters. As one writer recently put it, "there is a difference between lighting and illumination." It is necessary to illuminate the set with enough light to give a minimum exposure over the entire area, and then one should build up the *lighting* with small units. The general illumination for more extensive scenes requires larger types of units with banks of lamps which, while portable, are not the suitcase style of accessory. Excellent equipment of this type is available, but some amateurs have both the facilities and the time to make their own.

Mass lighting units, as we will call them, can be divided into two general classes, one of which, employing several lamps in a rectangular reflector, usually is called a "broad." Although necessarily large and cumbersome, it furnishes a great amount of light for extensive areas and is particularly useful for color filming where a great deal of flat illumination is needed. The second type, called a "strip," is a long, narrow reflector which houses a row of lamps. Its shape allows it to be hung conveniently along the ceiling for a high light source or vertically along the wall for full length shots.

The construction of these units requires the services of a tinsmith, either amateur or professional, a bit of pipe fitting and some simple wiring. The size of the reflector, the first part to be constructed, depends upon the number of lamps to be employed. Six Photofloods will give a sizable light source and will allow one to connect the wiring conveniently for "dim bright" positions of the switch. In determining the size of the reflector for such a unit, it is necessary to figure out what space the six porcelain base sockets will need without placing the bulbs too close together. The best method for discovering the proper dimensions is to lay the sockets out in two rows of three each, placing them so that, when the bulbs are screwed in, there will be about four inches between them. This will indicate a rectangle which will form the base for a reflector as shown in Fig. 1 on page 128. The sides should slope at an angle of about sixty degrees, while they should be deep enough so that the tips of the bulbs cannot be seen from the side. This will lessen the chances for lens flare and will add to the reflecting power of the unit.

When the dimensions of the reflector have been determined, it can be fashioned from light, galvanized iron plate by the tinsmith. It is well to have the edges rolled over a rod in order to give the housing additional strength. The whole job should be inexpensive and the unit will not weigh much when finished. A bracket of strap iron is fastened with thumb screws to each end of the reflector and is bored for a larger thumb screw in the center to serve as a support. Fig. 2 on page 128 shows how this bracket is made and attached to the reflector. Small ears will be riveted to the sheet metal housing at the top and at the bottom to provide means of attaching the carrying bracket; this should be done before the unit is painted. The next step is placing the sockets and wiring them. Fasten the sockets to the back of the reflector with stove bolts and drill a hole in the sheet metal so that the wiring can be led to the back of the unit where it is best to enclose it in conduits, as illustrated in Fig. 3 on page 128. Small tubing will serve for this purpose, and your plumber can cut it up so that it can be fitted together as the wiring is assembled. To make a neat job, it is a good plan to fasten the conduits to the metal by two flat nuts in the manner in which standard conduits are attached to junction and switch boxes. Use a good grade of heavy, insulated copper wire and solder all connections for permanence; make sure that the insulation will not rub on any sharp edges and wear through, causing a short circuit. When the wiring has been installed, give the entire reflector inside and out a coat or two of good aluminum paint. Inside the unit, it will increase the reflection of light and outside it will add to the general appearance of the entire assembly.

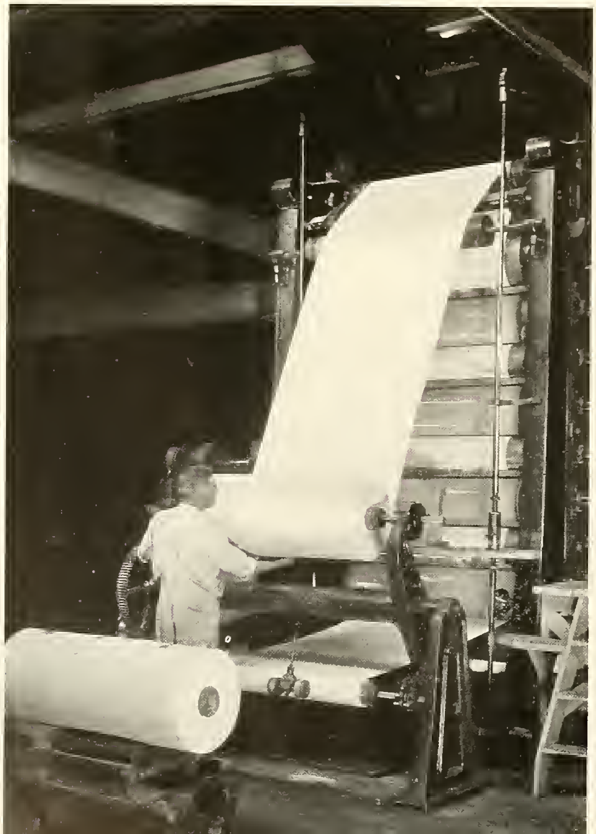
A stand to support the light should be the next consideration, and a simple one made of piping (see Fig. 1) will do the trick. There will be needed a cross with castors and an upright on which the reflector may be mounted with a sliding clamp. The piping should be heavy enough to support the weight of the unit when the reflector is raised to the full height of the stand and the base must be large enough to prevent the entire outfit from tipping over if accidentally jostled. It is impossible to give figures on the exact size of the legs unless one knows how heavy the reflector will be and what the leverage will amount to, but a trial and error test will indicate the right size.

The reflector with its "U" shaped bracket is mounted on the rod with a clamp, which will permit it to be raised or lowered to the limit of the upright. A clamp for the purpose can be purchased at any large hardware or awning concern, or two "U" bolts with wing nuts and a metal block fastened to the lamp bracket can be made to serve in lieu of a ready made bracket. The extension cord should be a good grade of rubber covered cable, and it is a good plan to have it fairly short, that is, just long enough to reach from

[Continued on page 127]

To illuminate this machine calls for large area lights

H. L. Irwin



Ewing Galloway

Night shots offer plan of action in strong contrasts

Fine points of filming trains

EDWARD DICKINSON

IT WAS in March, 1931, that western New York was struck by one of the worst blizzards in years. It started with rain on Sunday, early in the afternoon, and by dark it had changed to a heavy, wet snow. For hours and hours it fell, and by Monday morning the roads, trolley lines and railways were almost impassable. Thinking of the opportunity to get some rare shots, I took my movie camera and set out for a walk.

When I had reached the first corner, the sun had come out a little and, with the diaphragm stopped down pretty well, I was able to make some gorgeous shots of evergreen trees with their branches heavily weighted. A little farther on, I saw an automobile whose wheels were spinning wildly. A sequence of this, beginning with a medium shot and including a near shot of the wheel spinning, proved good for a laugh whenever shown.

Then I came to the rail crossing. Through the still falling snows, trains puffed and ploughed. Passenger trains that ordinarily rushed smoothly were struggling fiercely and, a hundred yards away, became nothing but great, meaningless shapes. There were hissing steam, clanging bells and deep, trumpeting whistles, while great billows of smoke, soot and vapor rose and were lost in the snow. In this fight between man made power and a March storm of unusual violence, there were many pictures in which clear, distinct lines faded into streaks of light and dark, and yet never became dark enough to be a shadow. I determined to film this dramatic conflict of snow, steam, smoke, men and machines.

From the gateman's little house, I made shot after shot of great locomotives, puffing, steaming through the snow and with snow on them everywhere—snow on the pilots, snow on the lights, on car roofs, platforms and couplers. It was possible to make shots of trains going and coming, of de luxe passenger trains long overdue in stations, of the tails of freight trains, with their stubby cabooses like dumpy little barns on wheels. One sequence started with an engine, a big black and gray mass, above which rose clouds of smoke. It came right up to the camera before swinging aside to become a blur of vertical lines. I "panoramed" to get the end of the disappearing train. Many a spectator has complimented me on that shot.

These sequences gave me the idea of a long reel on railroading. On a branch line running into my town, an old, "camel back" locomotive is used as a switch engine. Permission was easily secured to make shots of it. This began the study, and later I added pictures of famous trains. These I took by hiking out into the country a few miles and meeting the train that I wanted to film. When the Royal Scot was being taken to the Fair in Chicago, I was able to get a sequence of it coming toward the camera, stopping, coaling and then leaving the scene. A little while ago, I made scenes of the Burlington's Zephyr and the New York Central's Empire State Express only a few feet apart in the Central's station at Rochester.

The iron horse is most exceptional cinema performer

Shots of a train passing through a scene should be made with the engine approaching the camera at an acute angle, for a scene of rapid action at right angles to the camera is always bad. The best railroad pictures can be had by taking the trains on a fairly long stretch of curved track and from the inside of the curve. The photographer should stand eight to ten feet away from the track to avoid the danger of escaping steam. Of course the diaphragm opening should be as small as light conditions will permit. The first shot of the series might be made with a telephoto lens to show the train coming in the distance. When the train reaches the beginning of the curve, change to the ordinary lens and take another scene. Then complete the series by a shot of the train, now nearer the camera and coming diagonally through the field. If no telephoto is available, start the series with a panorama, following the train steadily.

When the train is nearby and coming closer, no matter where the photographer is standing with relation to the curve, he should raise his camera so that the smoke stack of the engine will remain within the picture. For some reason, he may wish to stress the pilot ("cow catcher"), and then a lower angle would be indicated. In railroad movies, the greatest effect of strength is obtained by upward and not downward angles, except in studies of piston rods and wheels made while the engine is at rest.

The matter of camera angle in relation to the direction of the train's motion plays an important part, particularly if the picture involves a train crossing a bridge with frame work above the level of the tracks. In making such a shot, the movie maker should be ahead of the train and quite close to the track. He will want to keep the engine in the center of the finder. A broadside view of a train crossing such a bridge is not good because the beams of the bridge add markedly to the natural blur of a train passing across the camera field.

If it is possible, crouch in a ditch six or eight feet from the track and shoot upward. An

[Continued on page 124]

The clinic

FREDERICK G. BEACH, ACL

Technical comment and timely topics for the amateur

Frame counter ■ The movie maker who has a camera with a winding key or shaft, which turns while the camera is running, can make a simple counter which will show accurately just how much film is being run through when the camera is making fades, dissolves and short double exposures. An ordinary wooden spool or knob is cut to fit on the shaft or winding handle. It should be grooved so that when it turns it can wind a piece of string evenly. Attach the string to the spool and, by trial, calibrate it and mark footages by making knots in the string. In use, so that it will wind smoothly, the string is held in a light tension, either by means of a small weight tied at the end or by holding it. The exact footage of any short run of film can be marked by making a spot on the string. This idea could be varied by using a knob with a pointer and a scale on the side of the camera to indicate footage.—*W. B. Roberts, ACL.*

Past the lens ■ One way of adding the element of variety to a sequence of youngsters at play is to end with a shot of them running straight toward and past the camera, as illustrated on this page. In a scene such as represented in the picture, the camera is stationary, and when the two boys reach it they would part and run past it on either side. A movie of an object coming directly toward the camera lens produces a peculiar psychological impact and always will cause a murmur of reaction from the audience. A shot of this type might make a striking final scene for a series depicting rough and tumble play.

Q. and A. ■ *Question:* I have been advised to buy a fixed focus *f*/3.5 lens because, says my friend, it will give me a better average of pictures in the long run than a fast lens in a focusing mount. Is this true and if so why? *Answer:* Your friend evidently has in mind the fact that, with a fixed focus lens, there will be no question either of setting it wrong or forgetting to reset the focusing scale for a new scene. Sometimes even experienced movie makers forget to change the distance setting when shifting from closeup to long shot or vice versa. A fixed focus lens is a great convenience in travel or vacation filming, when many other interests and activities are competing with movie making for attention. Of course, a faster lens in a focusing mount has both the advantages of greater speed and more exact focus over a wide range. The question often is raised as to whether an *f*/3.5 lens set at a small opening will produce a better picture than an *f*/1.9 lens at the same stop. The answer is that there is no appreciable difference in the finished motion picture scene.

H. Armstrong Roberts

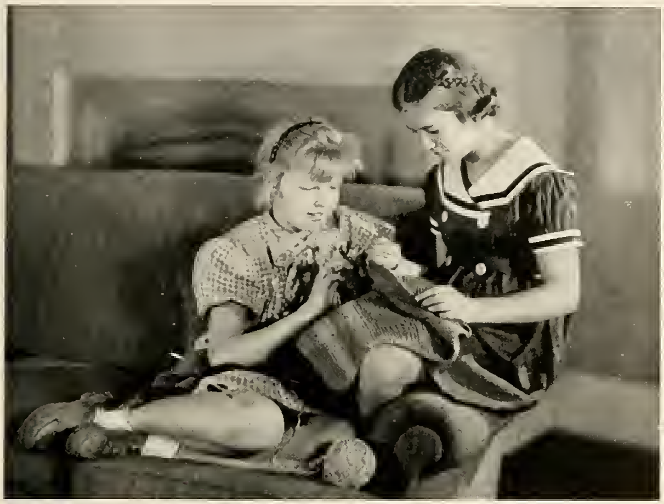
Movement directly toward the camera is very effective

Color projection ■ Now and then a movie maker will complain that the lenticulations in Kodacolor film are too apparent on the screen. A discussion generally reveals that he has been placing his audience too close to the screen. Although the ridges themselves are necessary to produce the color, it is not necessary that they be noticeable when the film is projected. The audience should be placed far enough from the screen so that no trace of the lines can be seen in the picture. Experiment will show that this is an ideal point from which to view the screen and that, from it, color film appears at its best advantage.

Translucent screens ■ There are occasions when it is helpful to project movies from the rear of a screen. While a sheet of ground glass makes an ideal screen for the purpose, it is rather fragile and heavy. A substitute can be found in draftsman's tracing cloth, stretched tightly over a frame. Another excellent material is the so called unbreakable ground glass, which is to all intents and purposes an acetate sheet with a ground or frosted finish. A screen of this type, appropriately hooded or shielded, has the advantage of enabling projection to take place in a fairly well lighted room.

Snow ■ One is deceived easily by snow when judging exposure. It is true that, when the sun is glaring down on an expanse of white snow, a great deal of light is reflected and that this factor must be taken into consideration when setting the diaphragm. However, on a bleak day when the sun is hidden and there is no strong light to be reflected by the snow, do not make the mistake of stopping down too much to compensate for "the bright snow." Remember also that if you are taking semi closeups of people, although there may be bright snow behind them, you must consider the exposure as related to the people and their costumes rather than to the snow in the background.

Complications ■ Some amateurs constantly look for new filters to try and, as a result, sometimes they collect more than they can use and spend most of their time trying to decide which one to use next. A convenient and efficient working procedure is to select two or three filters and to learn to use them well. A yellow one with a 2x factor, a yellow 4x filter and a red of about 5x or 6x comprise a very handy set which can be used to produce almost any effect the average filmer will want to secure. [Continued on page 128]



Charles DuBois Hodges, ACL

Film them indoors

CHARLES DUBOIS HODGES, ACL

AN AVERAGE amateur, who has a camera with an *f*/3.5 lens and who equips himself with three Photoflood lamps in efficient reflectors, should be able to make an excellent record of his children indoors—at play or at their studies. If he follows the directions accompanying his equipment, the interior films should be technically good, particularly as to correctness of exposure and balance of lighting. Yet, as easy as it now is to make indoor shots, some scenes may prove disappointing, either because of unnatural appearing faces or flat, shadowy backgrounds without any supporting effect of space for the action. It is possible to eliminate easily all such unpleasant results simply by changing the system of lighting.

Instead of arranging a conventional front lighting in which the illumination falls upon the subjects at an angle of about forty five degrees, let us substitute side and back lighting and set the lamps at an eye level position. If this arrangement is applied properly, a movie maker can produce pictures with a remarkable feeling of depth; the faces and figures of the subjects will appear to be round instead of flat. Facial features will not be distorted and the eyes, regardless of their color, will photograph better than before. If a spotlight is available, it can be used most effectively from behind and at one side of the subject, to make it stand out from the background—exactly as is done in professional studios. Occasionally, when filming a curly headed child, an interesting and much admired effect may be obtained by placing the spotlight directly behind the subject and arranging the setup so that the child's head will prevent the direct rays from hitting the lens. The head then will be surrounded by an intense halo of light that illuminates the hair with a pleasing glow. Such tricky lighting effects verge on the theatrical and hence really do not belong in record films, except for variety. A spotlight is a very desirable addition to the basic lighting equipment and it will be valuable in other interior filming as well as in cine portraiture. It is invaluable in working out effect lighting.

Simple equipment will produce good scenes of children

A study of the illustration at the top of this page will show that by far the greater part of the light used came from one side of the subjects. There was only one lamp in front and that was the furthest away. The three main sources of light were about level with the children's eyes, thereby preventing heavy shadows under their eyebrows and chins. The subtleties of modeling are retained because the various planes of the subjects were "built up" progressively from the shadow side (lighted almost entirely by the single front light) to the opposite, highlight side, where practically horizontal rays of light from several different directions blend to produce this result.

This fundamental system of lighting, which is used almost exclusively by one of the foremost portrait photographers of children in this country, is by no means difficult to master, although the proper balance, as in all lightings, cannot be ascertained successfully without some experimenting. It is best to start out by working only with artificial sources of light, since it is extremely hard to judge the combination of daylight and Photofloods. If the movie maker keeps notes of his lighting layouts and then observes the effects produced on the film in each case, he soon should be capable of getting shots with the maximum amount of naturalness in the faces and of roundness in all parts of the figures. His efforts in this direction will prove surprisingly worth while, when he compares his later results with films made under conventional lighting conditions.

In determining the quality of indoor movies of children, lighting is the most important single factor, except expo-

[Continued on page 125]

The lighting shown at top and below is easy to arrange

Ewing Galloway

J. Jay Hirz

Only infrequently can amateurs sell substandard clips

One type of shot generally covered by staff filmers

Rare news scoops

EPES W. SARGENT, ACL

On occasion, an amateur movie maker catches on 16mm. something of first class news value which has been missed by the professional newsreel reporters. This never happens with important events that have been scheduled far in advance, such as a race or big football game, for the professional companies always have newsreel men on the spot and have completed all photographic arrangements in advance. However, particularly recently, amateurs have been filming news scoops of the unpredictable variety which can be caught only by chance. These are sometimes saleable to the newsreel companies. The return is not great, for the footage needed is comparatively short and the opportunity to catch something of sufficient importance, not covered by newsreel cameramen, occurs once in the lifetime of an average movie maker.

However, it is a thrill to "make" the newsreels and, if you do happen to get something of great importance on 16mm. that the 35mm. cameramen have missed, there is a chance of a sale. Remember that the material must be outstanding because, when 16mm. is enlarged to 35mm. for newsreel use, two serious handicaps must be considered. One is the fact that, while most 16mm. footage is shot at sixteen frames a second, in a 35mm. talkie it must be shown at twenty four frames a second. The resultant increase in the speed of action is a disadvantage that only genuine importance of subject matter can minimize. The other drawback is the difficulty of avoiding the loss of definition and the increase of prominence of grain involved in enlarging motion picture film.

A recently introduced system of newsreel treatment is to present a current subject editorially. The material is amplified to a degree considerably greater than that in the standard newsreel. For example, all the newsreels showed some shots of the President's numerous birthday parties. Had this topic been given the new treatment, the picture probably would have included shots of Roosevelt's service in the Navy Department, would have followed him down through the governorship, would have dilated on his campaigning, would have elaborated on the New Deal and would have made a side trip to Warm Springs to tell what and where it is, with clips of the President on his numerous visits. If you had known that this was to have been done and if you had had some distinctly different picture of the President, you might have made a sale.

But pretty much the same sales opportunity is offered by any other newsreel. They all will take important news material that is distinctly different and so valuable as to outweigh the disadvantages that have been mentioned.

If you do want to try for the "hot stuff," this meaning news that is still exciting general comment, plan to work fast. All standard news is covered from the home office. When the *Mohawk* sank off the Jersey coast recently, most of the newsreels ordered to the coast one of their crews that were covering the Hauptmann trial. The stuff was flown to New York, where local men had covered the landing of the survivors. By the time any independent material could have been developed, the office stuff probably was being printed for general release. But if it had been possible to get the actual sinking of the ship, the newsreels would have been eager to buy the shots. They all had to use old library clips made when the *Mohawk* ran aground almost in the same spot long before.

Most liners have cameras aboard, usually owned by the ship's photographer or by the ship's officers who are not concerned with navigation. These men film rescues and dramatic events seen from the boat. If the material is important, they radio the studio with which they have contact, and the film is taken off at Quarantine. Some have the 35mm. cameras, but there is plenty of stuff that gets on the screen from the 16mm. shots because nothing else is to be had.

It might be possible to land something local. Perhaps a train rolls off a high bridge practically into your back yard. Get after it. Get pictures of the point where the train went over, two or three general shots of the wreckage, four or five close shots of details of the wreck, the rescue work, the victims, and add, if you have one in stock, a picture of the bridge made at some other time.

Sit down and write out a continuity sheet. Write a short, descriptive main title, such as "The Sierra Scooter, crack express train on the C. Y. & Z., dives off the highest railroad trestle in (the state, section or country)." Add the name of the town. Letter each clip of film and, on a piece of paper, write an explanation of each scene, referring to the clip by its letter, thus: "A. Shot of engine on its side, showing escaping steam." Send this and the film, airmail *and* special delivery, to your favorite newsreel and hope for the best. If it is not too late, and the others have not caught it, you may see it on the screen. But it's a gamble.

Even in a newsreel sequence,

[Continued on page 126]

Cine framed

DUDLEY SIDDALL, ACL

How to design and use a convenient composition guide

WHILE the graven image of a great actor patiently posed as a model, a famous artist showed me a simple way to improve motion picture composition. The actor was Edwin Booth. The artist is Lynn Bogue Hunt, of New York City, widely known for his paintings of big game fish and wild animals, which frequently are reproduced in national magazines and sporting books. The lesson was given in Gramercy Park, in the heart of Manhattan, where Edwin Booth stands on a pedestal within a green and leafy city block protected by a high iron fence. Here, secure from the metropolitan throngs that pause to gawk whenever cameras are unpacked, Mr. Hunt demonstrated how an old, old tool of the artist's trade offers a swift and easy means of picking better movie targets.

From his pocket he drew forth a thin metal frame, or mask—just a piece of pressed steel, with a hole cut to the proportions of a moving picture.

"Hold this frame about ten inches in front of your eye," said he, "and look at Mr. Booth. What you see through the frame from this position is approximately what your camera would see."

I looked, and I didn't like Mr. Booth from that viewpoint. The effect was that of a man in Elizabethan costume studying the construction of a radio aerial atop an apartment house roof. Without the frame to concentrate my gaze, it had not occurred to me that the arms of Mr. Booth's chair would appear to be two chimneys and that a closeup would be incongruous amid a background of high buildings. With the frame, I needed no course in an art school to tell me that everything was wrong.

"Try again, from another viewpoint," suggested Mr. Hunt. I stepped back a way, to get Mr. Booth off what looked like a roof and to return him to the park. The effect through the frame was much better but not good enough. Plain common sense, without Mr. Hunt's trained artistic comment, showed me that the statue blended too closely with a brick wall in the distance. Finally, after a dozen glances through the frame from as many different locations, I found one that looked about right. At least it made Mr. Booth the center of visual interest; the statue stood out from the narrow strip of Lexington Avenue sky; and the buildings in the background did not fight unduly for eye attention.

"Not bad," said my mentor, "for your first lesson in using a frame. You have caught the idea, and now you can go to work on it. If you really wanted a picture of Mr. Booth, you could do better by bringing a ladder to the park, to shoot from a five or six foot higher elevation, and you could make a further improvement by waiting for a better lighted hour of the day. Use of a frame will teach you, more quickly and cheaply than anything else, how a shift of a few feet or a few inches in viewpoint completely changes the composition of a movie shot."

One of the most serious limitations of a movie camera is that its picture dimensions are rigidly fixed. Makers of still pictures have an unlimited choice of dimensions. Their photographs can be wide or narrow, square or oblong. They can make their pictures first and then crop off the top, the bottom or the sides to any proportion best suiting the demands of good composition.

Not so with the movie maker. A motion picture is approximately 1041 units of measure in width and 747 units of measure in height. The actual photograph on 16mm. film is 10.41 millimeters by 7.47 millimeters. This proportion holds roughly true when applied to the picture dimensions of silent 35mm. film or of 8mm. film. Incidentally, these dimensions were officially approved in 1930 by the American Standards Association. So, whether or not you like them, these are the dimensions within which all your movie composition must be done. It can be seen that the proportion is almost exactly three by four.

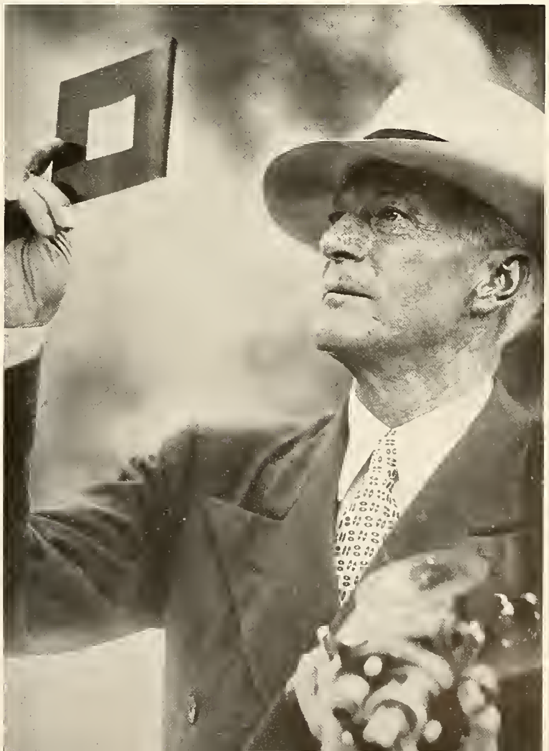
To appreciate the advantages of a frame, observe the ordinary movie maker without one. He scans his objective casually, in a by and large way. He unpacks his camera, peeks through the finder and presses the button. Later, when his pictures are developed, he wishes he had taken more pains, for he notices, on the screen, that a shooting point a little nearer or farther, to right or to left, would have made a miraculous improvement in his final result.

With a handy frame in your hand, you can leave your camera packed in its case until after you study the picture possibilities of any

[Continued on page 129]

Lynn Bogue Hunt picks a scene by framing it first

Dudley Siddall, ACL



Tricks for every camera

KENNETH F. SPACE, ACL

NO FILMER should take the attitude that cine tricks, without advanced cameras and accessories, are impossible. In addition to the more simple illusions, such as reverse motion, there are a number of ingenious illusions possible with the average 8mm. or 16mm. equipment.

For example, a dissolve effect can be created with the simplest type of camera and without rewinding the film or resorting to trick printing. The accessory required is a metal or "trench" type mirror that is obtainable for ten cents at any Army and Navy store. (The metal mirror is necessary because it has a single surface reflection, while a glass mirror is likely to give two reflections—from the silvered back and from the surface of the glass itself.) The illusion is based on the fact that a mirror held at an angle of forty five degrees in front of the lens, its near edge perpendicular to the base of camera, will reflect a scene at right angles to the direction in which the camera is pointed. To produce a dissolve effect, select a scene in front of the camera lens and one at right angles to the camera and to the right of the operator. Make a shot of the scene directly in front of the camera and, when sufficient footage has been exposed, slowly draw the mirror at a forty five degree angle across in front of the lens, the near edge being held straight vertically and against the lens hood or sunshade. The mirror is moved until the edge has passed clear across the lens, thus blocking out the original scene entirely. When in place, it will reflect the scene at right angles which will be registered by the camera. During the transition, the mirror edge, being so close to the lens, will be out of focus and, while an increasing amount of light is being reflected on the film from the scene at the right, a slowly diminishing amount of light rays still is coming from the scene ahead. The combination produces an accurate, smooth dissolve in the one operation, the only disadvantages being that one scene must lie at right angles to the other and that the movie maker must be prepared to film both shots from one camera position.

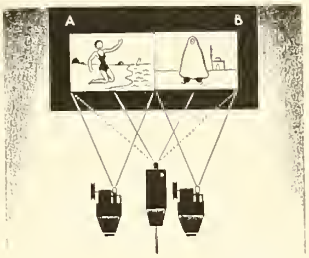


Figure 2.

Projected scenes can be filmed to make various wipes

In dull light or interiors, where a large stop is required, it is best to have the two subjects or scenes at nearly equal distances from the camera so that the focus may remain the same.

A wooden block, placed in front of the camera, could be grooved to support the mirror and to aid in sliding it smoothly across the field.

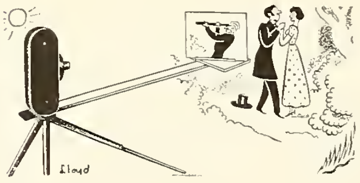


Figure 1.

By stopping down the lens and placing the mirror at a distance of one to two feet from the camera, where the edge will be in better focus, a wipeoff can be produced instead of a dissolve. The mirror may swing into the field from any direction, as long as its final resting place is vertical and at a forty five degree angle to the camera front. While the camera is recording the scene in front, the mirror, which reflects the second scene, is moved before the lens, as illustrated in Fig. 1 on this page. Of course, it is necessary to arrange the action in advance for both scenes so that, when the moment for the wipeoff comes, the second scene (at right angles) is ready. In wipeoffs, the figures reflected in the mirror must be calculated as being as far away from the lens as the distance from the figures to the mirror plus the distance from mirror to camera. If it is possible to stop down, however, this variance of distance may be ignored.

A new set of cine tricks and wipes for all cameramen

The use of a tripod is essential, and care must be taken that the hand manipulating the mirror does not show in the scene. For the wipeoffs, a wooden or metal strip about two feet in length (as indicated in Fig. 1) is necessary to support the mirror. One end is attached to the tripod and the other is grooved or otherwise constructed to hold the mirror. The mirror must be placed in relation to the camera and the scene so that, when it is ultimately stationary, the desired action will be framed well within its dimensions and so that its outside edges are completely out of the camera field. Obviously, if the edges of the mirror show in the finished scene, the whole illusion will be lost. The mirror surface must be kept free from dirt or fingerprints, inasmuch as it is serving practically as a supplementary lens.

Movie amateurs having a camera with a turret front may obtain a less finished wipeoff effect, in moving from a long shot to a closeup, if the camera is used on a tripod and if both the regular lens and telephoto are centered and focused on the principal object. Start the camera and, as rapidly as possible, swing over the turret. The first scene will swing out of the way to be replaced by the telephoto closeup. If one is using a camera with a reverse takeup, it is possible to make a "swing" wipeoff by starting the scene with the one inch lens in place. While keeping track of the footage used in the swing, move the turret slowly this time and stop just after the regular lens is past the film aperture. Then rewind the film and advance the telephoto almost to the aperture opening. After starting the camera, use the same footage in bringing the telephoto into complete coverage. This is possible only if the turret is flush with the front of the camera; the "spider type" will not work, as light must be kept from leaking in during the swing.

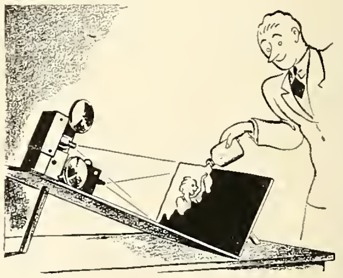


Figure 3.

By working with a projector and suitable finished movie shots, all manner of trick effects become possible with very little trouble. If one projects scenes upon a small white card or on the title area of a titler and runs the projector at faster than normal speed, the shot may

[Continued on page 132]

The ungormed travelog

DR. KINEMA, ACL

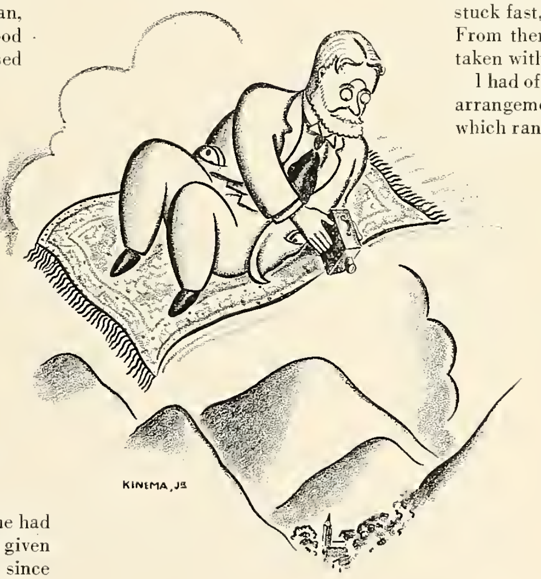
The expert guide sees one that wins his commendation

CINEMATIC travelogs have come to be a habit. I do not pretend to estimate the number of them in existence, but there must be millions, judging by what has been done by my small circle of friends. Many of these travelogs leave one cold and with impaired eyesight. Personal shots of the immediate family of the maker are all mixed in with shots of interesting places—that is, interesting in theory. Titles are omitted in many, editing is omitted in more, while jiggles are carefully and zealously retained and overexposures and underexposures are preserved with commendable persistence. In some lamentable cases, the entire business is on the original 100 foot reels, never having been spliced together, edited nor arranged. It is these that make me travelog shy.

One of my friends recently made a trip to Mexico City and, being one of the experienced amateurs, he avoided the several errors referred to above. I have no doubt that Bill started out with the grim determination to make this travelog interesting. Bill has made a lot of travelogs in his time, having taken a great many trips to all the places in Europe where Americans go, and also several trips to Bermuda, the Caribbean, etc. He has brought back many good films, but he invariably has expressed himself as dissatisfied with them because they did not exhibit the places as he thought they should be exhibited, in order to be understood, and because he did not believe they were sufficiently breath taking. Bill aspires to make his films interesting, and he has acquired such a complex on the matter that, unless they knock him cold every time he looks at them, he thinks they are not interesting. To knock a man cold every time he sees it requires that the film be nothing short of a ring tailed snorter, according to my lights.

In due time, Bill came home with his Mexico City travelog. On the trip he had taken a new camera that his wife had given to him for a birthday present and, since somebody else had given him one of the latest exposure meters, he was well heeled on this particular movie tour. I asked him to show me his film when I saw him after his return. He declined, explaining that it had been necessary to leave three reels in Mexico City because he did not dare take them out before processing. He then had some six or seven reels which had been processed in Mexico City before he left. But until all the film was at hand and he had finished editing and titling, he swore he would be gormed rather than let anybody see the film.

I was shocked at this, because of all things in the world I would rather not have happen, that thing was to have Bill gorm himself. I never saw anybody who had been gormed but, from the way Bill said it, I know it is something very shocking indeed. Bill imparted the disquieting information that if any one attempts to carry out pictures from Mexico, showing poverty, military arrangements or other matter not favorable to the country's reputation, the authorities gorm one. Some tourists take a chance and secrete unprocessed films in their baggage or on their persons. But if they are caught they are promptly gormed, according to Bill, and when it came to choosing between having his films processed in Mexico City and being gormed, he chose the processing.



Aerial streamline aids cine doctor in rapid touring

Finally the evening came when Bill invited my better half and me over. He has his cellar fixed like a miniature moving picture theatre, so that it makes a very effective place in which to present pictures. When the film began, I realized I had to hand it to him for his titles. They were simple, in good taste and with just a touch of breeziness—not enough to place them in the wise cracking class, which to me is intensely distressing, but just enough to keep one alert.

He had followed his exposure meter, only making an allowance for the 2x filter which he had put on his lens the first day that he had begun filming on the boat. When it came to making pictures in the early evening, he found that he couldn't get the filter off. It was stuck fast, resisting every effort he made. From then on, every shot he made was taken with the 2x filter on the lens.

I had often wondered what sort of deck arrangements there were on the boats which ran to Mexico, and how they compared with boats on the transatlantic runs. When I take a sea voyage, I need comfort and a pleasant place to lie down, for reasons best known to myself. For persons afflicted with the trouble that overtakes me when the sea gets rough, a pleasant place to lie down is very important. I wondered about this, should I chance to go to Mexico City. I also wondered what Vera Cruz might be like, where one debarks and takes the train up the mountains to Mexico City. I had heard a lot about this railroad trip, the heat, the bugs and the other discomforts. Well, to my utter surprise, Bill's travelog showed all these things I had been wondering about. I almost shouted with joy, for it was the first travelog I had ever seen which told me what I wanted to know.

As the film unreeled, I had to acknowledge that his exposures were works of art. I commented upon the wonderful brilliancy of the pictures, and he explained that he could not help it, the 2x filter having got stuck so he could not get it off. If ever anybody had proof of the astounding improvement effected by a filter, Bill had it in his pictures taken with the irremovable filter. Shadows were really cool shadows, with plenty of detail, the highlights were not all burned to a crisp and there was detail there also.

I had never been to Mexico City [Continued on page 130]

Amateur clubs

JAMES W. MOORE, ACL

New in Norristown ■ A new group, the Amateur Cinema Club of Norristown, in Pennsylvania, has been organized by sixteen enthusiastic amateur cameramen from communities in Montgomery County of that state, according to a recent dispatch from Calvert Hurdle, ACL, club secretary. The other officers, elected at the opening meeting, include Solomon Kurtz, president; Elwood Wilson, ACL, first vicepresident; Hooven Rutty, second vicepresident; H. K. Bussa, treasurer; Charles A. Gruber, executive secretary. James Carr will serve with Messrs. Kurtz, Hurdle and Bussa on the constitution committee. As a feature of the opening program, Mr. Bussa demonstrated a number of interior lighting setups, which were filmed by several members for a later screening. The meeting was concluded with the presentation of *Pipe Dreams* and *Ramblings Around Sydney*, prize winning films from the Club Film Library of the League.

New York wins ■ Taking two places out of a possible four, the Metropolitan Motion Picture Club, in New York City, has been awarded the Ditmars Cup as winner of the recent interclub contest among a number of Eastern seaboard clubs. The New York films achieving first place were *Peasants*, by Konstantin T. Kostich, ACL, in the travel and scenic division, and *The Last Review*, by George A. Ward, ACL, in the photoplay division. Other place winners were *Berkshire Industrial Farm*, by Robert F. Gowen, ACL, which took first honors in the topical division for the Mount Kisco Cinemats, and *Century of Progress*, by Edmund Zacher, II, ACL, winner of the Kodacolor division for the Hartford Cinema Club. The fourth competing club was the Cinema Club of the Oranges, in New Jersey. The contest screening was held at the offices of the Amateur Cinema League, the following serving as judges: Dr. Alfred N. Goldsmith, past president of the Society of Motion Picture Engineers; Willard Vanderveer, of Paramount News and one of the two cameramen on the first Byrd expedition; Thomas Roberts, president of Eastman Kodak Stores in New York City.

Eights are eager ■ More than forty attended the first meeting of the Los Angeles 8mm. Club, conducted under the chairmanship of Claude W. A. Cadarette, who outlined the purposes of the club and its future plans. A short history of the development of amateur filming was given by Mr. Carlson, an official of the local Bell & Howell office, who was followed on the program by John Burns, manager of the Eastman film processing plant in Hollywood, who presented a discussion of reversal film processing. The meeting was concluded with the critical screening of members' films and of *New Horizon*, by R. B. Clardy, and *Missions of California*, by Mr. Cadarette, each a prize winner in late Los Angeles Amateur Cine Club contests. Suitable musical accompaniment was given all films with sound on disc.

Hartford studies ■ All films competing in the recent East Coast interclub contest were screened at a late meeting of the Hartford Cinema Club, in Connecticut. Beside the four place winners, this program included *Niagara Falls*, by Graham Hunter, ACL, for the Cinema Club of the Oranges; *The Menace*, by Robert F. Gowen, ACL, for Mount Kisco; *New York's Youngest*, by Annette C. Decker, ACL, for New York; *Western Color*, by Frank Gunnell, ACL, for New York; *Four in One*, by Edmund Zacher, II, ACL, for Hartford. The meeting, reported as one of the best held this season by the Hartford group, was made the occasion for a demonstration of the Filmo 1000 watt projector.

Latest news of group activities and photoplays

At Haverhill ■ In the first annual contest for members' films conducted by the Amateur Cinema Club of Haverhill, in Massachusetts, *The Mystic Lake*, a 100 foot, 16mm. scenic, won first place for Ralph C. Wildes, ACL. Mr. Wilde's entry was marked by expert photography, pleasant titling and nicely conceived continuity. First and second honorable mentions were given respectively to *Over the Bounding Main*, 200 ft., 16mm., by W. Horace Kittell, ACL, and to *Ice Harvesting*, 100 ft., 8mm., by Alexander Morrison, ACL. The other entries were *At The Zoo*, 8mm., by Arthur Curtis, ACL, and *Fishing on Moosehead Lake*, 16mm., by John Baketel, ACL. The contest was judged by Frederick G. Beach, ACL, and James W. Moore, ACL, of the League staff. At a recent annual meeting, held in the cellar theatre of Mr. Kittell's home, officers for the new year were chosen as follows: Mr. Wildes, president; Mr. Curtis, vicepresident; Mr. Kittell, secretary treasurer. The Haverhill club is starting the second year of its activity with a roster of twenty five members.

Sound for Chicago ■ The RCA sound camera and projector were discussed and demonstrated by C. S. Kernaghan, of the RCA Manufacturing Company, at a late meeting of the Chicago Cinema Club, held in its headquarters at the Great Northern Hotel. Mr. Kernaghan screened a program of professional and amateur sound films, which included a reel made especially for the Chicago gathering. Following the demonstration, members of the club were given direct instruction in handling the new equipment, both in the studio setup as well as with the newsreel attachment.

Gadgets in Orange ■ Gadget night was observed at a late meeting of the Cinema Club of the Oranges, in New Jersey, according to the report of Dr. Nelson W. Lockwood, ACL, president. Each member who had devised and built a homemade accessory to his filming demonstrated his "brain child." A developing tank and rack, by Clarence Potter, a five foot wide title board and title centering device, by Dr. Lockwood, were featured contrivances among those presented. A screening of interclub contest films concluded the meeting.

Ten Best at Toronto ■ Two outstanding films, each a Ten Best winner in 1934, were featured on a late program of the Toronto Amateur Movie Club, in Canada, according to the announcement of A. L. Scott Moorhouse, ACL, chairman of the executive committee. They were *Another Day*, by Leslie Thatcher, ACL, a Toronto club member, and *Not One Word*, by Kenneth F. Space, ACL, from the Club Film Library of the League.

News of Richmond ■ Filming activities of the members and features of past programs are set forth in pleasing style in the monthly mimeographed bulletin issued by the Richmond Camera Club, in California, under the leadership of Paul A. Goldsworthy, ACL. A late meeting was devoted to the critical screening of *Old Mexico*, a Kodacolor travel film, by William Follett; a cinema diary of a child's life, by Roy Madden; *A Cine Nightmare*, the story of a movie fan's dream of Christmas,

[Continued on page 133]

Critical focusing

"Lives of a Bengal Lancer"

■ Titles: This excellent Paramount picture affords the amateur an interesting example of the use of titles to indicate lapse of time and shift of locale. Incidentally, two other current productions, *Clive of India* and *The Iron Duke*, contain not a few titles of the same type. Although the talkies have eliminated the spoken title in the professional pictures, the descriptive and explanatory title is still useful and unchanged in essence since the days of Griffith. The titles in *Lives of a Bengal Lancer* are well worded, and the way in which they cover lapses in the talkie continuity is worthy of study. The introductory title assembly is lettered in black on a gray background, a treatment in this instance that produces both legible and less commonplace results.

Reflections: When the British officers are put to torture, to compel them to reveal the plans for their troops, the scene is shown as reflected in the black, polished stone surface of a low table. Although more is obscured than revealed, the shot, combined with the almost complete silence on the sound track, is remarkably gripping. Of course it is the handling of the preceding scenes, the "buildup," which makes this shot so effective.

"The Mighty Barnum"

■ Continuity: A superior achievement, this United Artists picture is splendid entertainment, although in it there is not much cinematic technique that the amateur could emulate. Worthy of study by substandard photoplay producers is the handling of the introduction of characters. Each new character makes a very effective entrance into the picture, although there is no break in the flow of the story. Barnum, his wife, the niece and Tom Thumb are introduced in a way that immediately establishes the full flavor of their characteristics and peculiarities.

Wipeoffs: The picture opens with a prelude which establishes the atmosphere of the circus. With the aid of multiple exposure and other tricks, varied shots of circus life follow each other pell mell on the screen. Among these is a particularly novel effect. A circular area in the center of the screen presents the principal picture, and around this there is a border of multiple exposures of many circus activities. Various wipeoffs change the scene in the center area, from time to time, producing about as complex an effect as is imaginable.

Paramount

At the right, a closeup which was posed in comfort for "Lives of a Bengal Lancer" and, below, a scene from "The Gilded Lily."

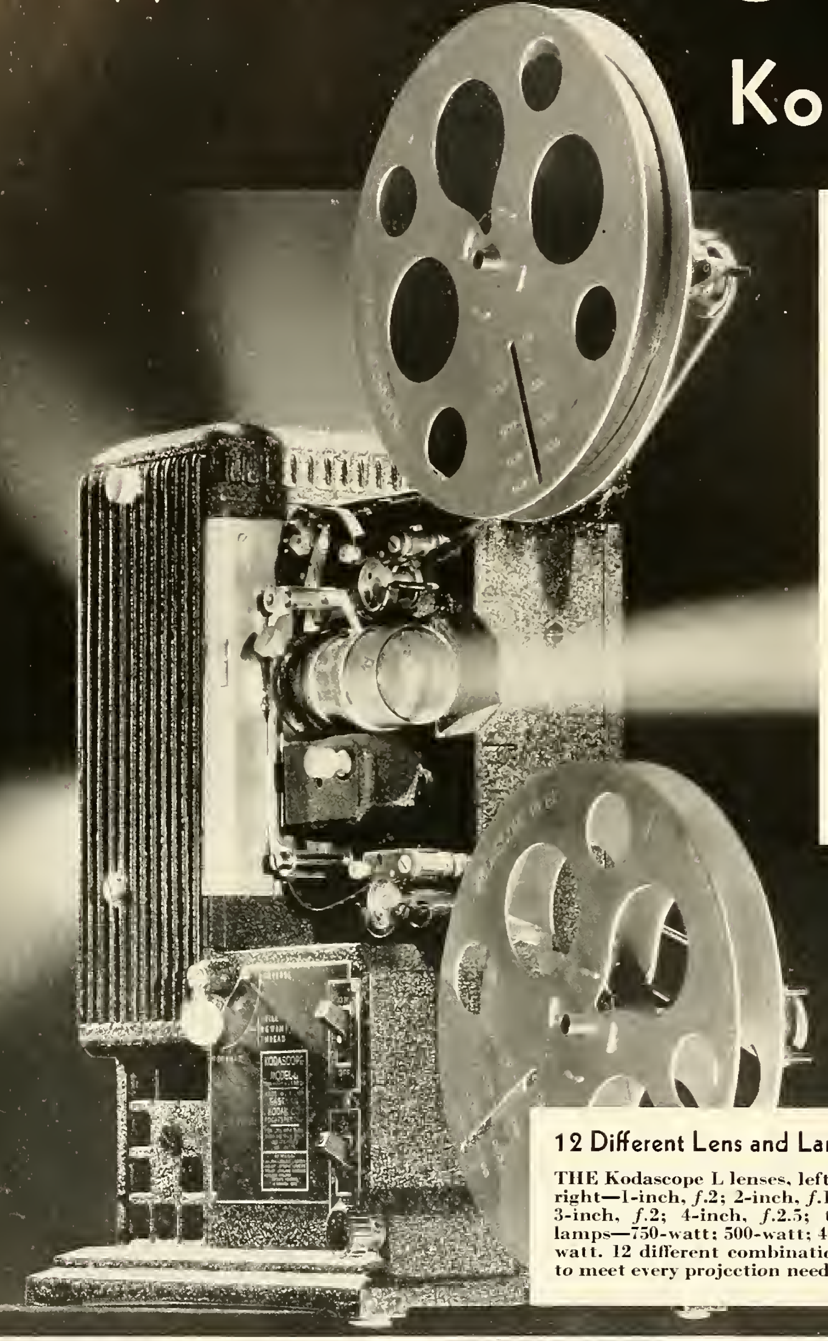
Paramount

"Clive of India"

■ Night Shots: Concerned rather more with the domestic relations of Clive than with his activities of historical importance, this United Artists-Twentieth Century picture has rather fewer scenes of military action than one might expect. The sequence of the battle elephants was planned on an extensive scale, however, and is interestingly lighted. The action takes place at night [Continued on page 131]

WRITE YOUR OW

Kodascope L or D



THE NEW
KODASCOPE L

Offers Every Refinement for Simple
Luxurious Operation

WHAT distance do you prefer between proje
tor and screen? How large a screen do you like
use? Do your projection requirements call for t
generous brilliance of a 400- or 500-watt lamp,
do you need the full illumination supplied by
750-watt lamp?

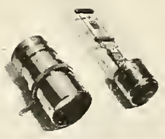
Kodascope L is all things to all projectionist
From its four lenses and three lamps your deal
can specify the combination that is exactly rig
for you. Projection "throw," picture size, scre
brilliancy—"tailor-made" for your own hom
movie shows.

Yet individualized projection is only one
many reasons why the "L" is way out front. S
it at your dealer's. Price, from $184—dependi
upon your choice of lens and lamp.

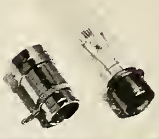
12 Different Lens and Lamp Combinations

THE Kodascope L lenses, left to right—1-inch, *f*.2; 2-inch, *f*.1.6; 3-inch, *f*.2; 4-inch, *f*.2.5; the lamps—750-watt; 500-watt; 400-watt. 12 different combinations to meet every projection need.

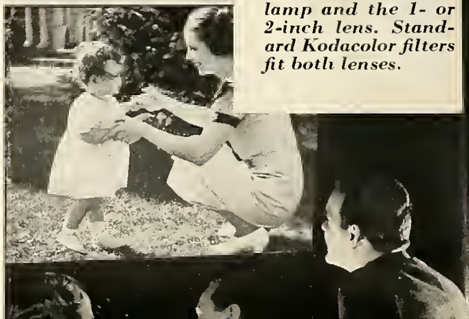
In classrooms, clubrooms, and auditoriums where long "throws" and large screen pictures are required, use Kodascope L with the 750-watt lamp and either the 3- or 4-inch lens.



Home recreation rooms, with their smaller seating capacities, may usually be perfectly suited with Kodascope L equipped with the 500-watt lamp and a 2- or 3-inch lens.



For "intimate" shows in small rooms, eye-comfort is assured by equipping Kodascope L with the 400-watt lamp and the 1- or 2-inch lens. Standard Kodacolor filters fit both lenses.



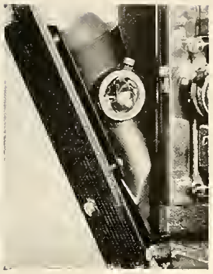
SPECIFICATIONS

eets every 16 mm. projection need

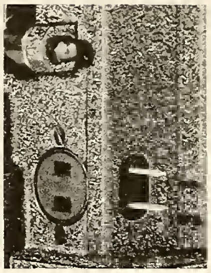
Switches and other controls for Kodascope L are concentrated on a single panel—easy to see, easy to use. Secondary adjustments have been similarly simplified, thus promoting trouble-free operation.

REVERSE
STILL REWIND THREAD
FORWARD
KODASCOPE MODEL L
EASTMAN KODAK CO.
ON
OFF
ON

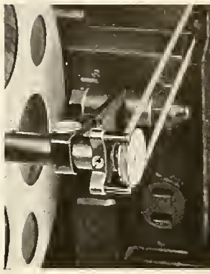
Lamp and optical condenser are mounted in a scientifically correct cooling jacket which, in turn, is attached to a hinged panel, permitting instant, easy inspection. Cool operation adds materially to the life of the projection lamp.



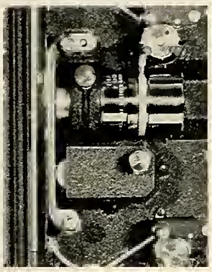
A reel is finished, the Kodascope lamp is turned off and, automatically a nearby floor or table lamp lights up. A special outlet in the "L's" base provides for this typical and useful convenience.



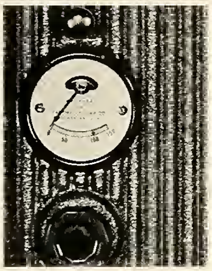
Kodascope L wastes little time in rewinding film—400 feet in 30 seconds. To provide control of this swift process a finger-tip brake has been mounted on the axle of the lower film reel.



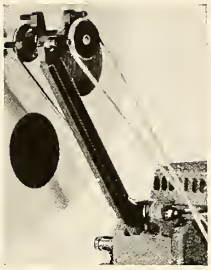
Changing from one lens to another is no trouble at all. A simple twist of the wrist, literally, does it. Focusing is equally easy—a handy knurled lever or ring offers positive, accurate control.



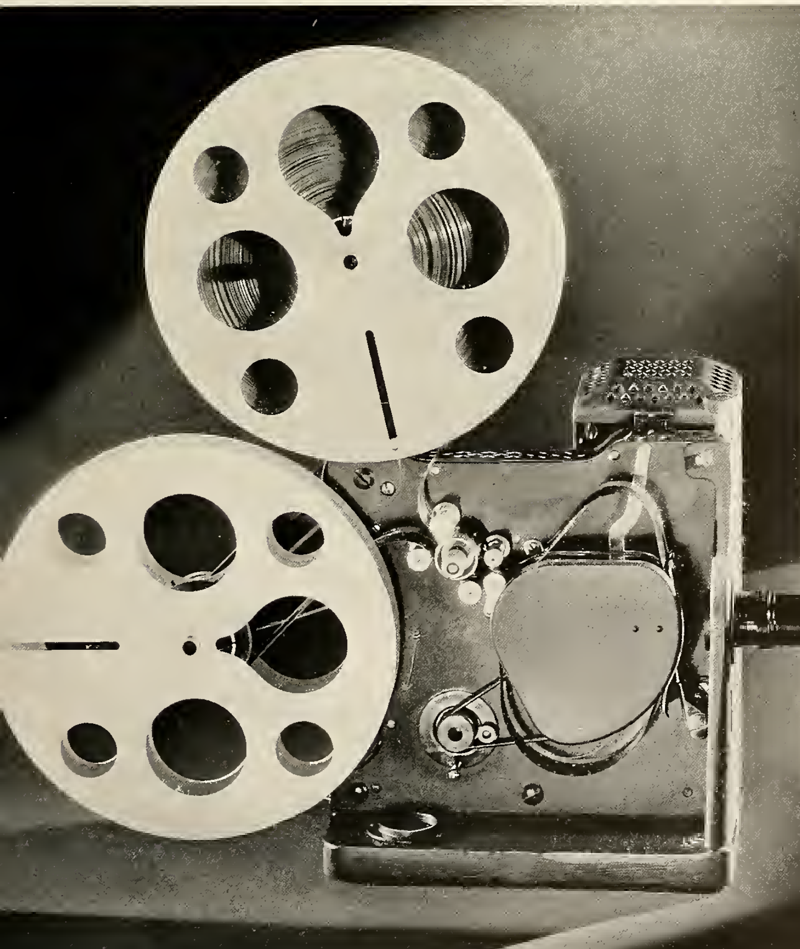
Available for Kodascope L, as optional equipment, is a voltmeter-rheostat, which affords accurate control of screen illumination. The voltmeter's dial is indirectly lighted; the controls are conveniently located.



For those who desire uninterrupted half-hour screen shows, both Kodascope L and D may be equipped with extension arms which permit the use of 800-foot reels. This feature is of particular value to teachers and lecturers.



Continuous repetition of a single reel is frequently required for advertising or display purposes. Kodascope Repeater (200-foot capacity) may be used with either Kodascope L or D. Adjustment is simple, positive.



KODASCOPE D

Low Cost Brilliance and Efficiency

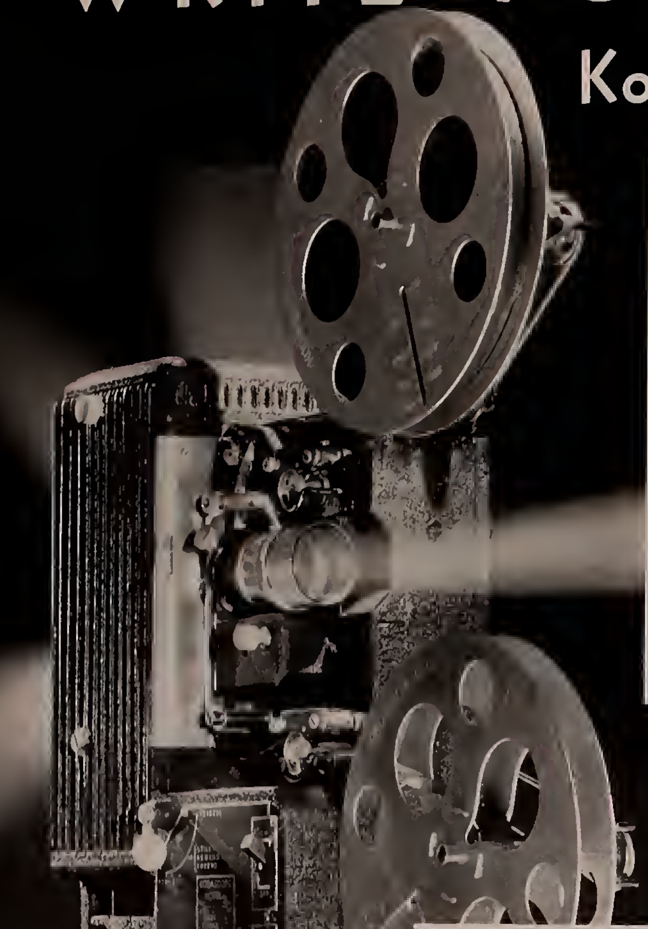
WHEN your choice of a projector is dictated by price, you'll find Kodascope D a bargain in brilliance. Its powerful 400-watt lamp and excellent projection lens produce movies of remarkable clarity... sharp detail. Simple... efficient... single frames shown with the turn of a lever... rewinding by motor is rapid, sure.

Supplied with a 2-inch projection lens, a 1-inch lens (extra) fits the "D" to produce large pictures at close quarters. Price, with sturdy carrying case and incidental accessories, $80.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

WRITE YOUR OWN SPECIFICATIONS

Kodascope L or D meets every 16 mm. projection need



THE NEW KODASCOPE L

Offers Every Refinement for Simple, Luxurious Operation

WHAT distance do you prefer between projector and screen? How large a screen do you like to use? Do your projection requirements call for the generous brilliance of a 400- or 500-watt lamp, or do you need the full illumination supplied by a 750-watt lamp?

Kodascope L is all things to all projectionists. From its four lenses and three lamps your dealer can specify the combination that is exactly right for you. Projection "throw," picture size, screen brilliancy—"tailor-made" for your own home movie shows.

Yet individualized projection is only one of many reasons why the "L" is way out front. See it at your dealer's. Price, from $184—depending upon your choice of lens and lamp.

Switches and other controls for Kodascope L are concentrated on a single panel—easy to see, easy to use. Secondary adjustments have been similarly simplified, thus promoting trouble-free operation.

REVERSE
STILL
REWIND
THREAD
FORWARD
KODASCOPE
MODEL L
EASTMAN
KODAK CO.
ON
OFF
ON

Lamp and optical condenser are mounted in a scientifically correct cooling jacket which, in turn, is attached to a hinged panel, permitting instant, easy inspection. Cool operation adds materially to the life of the projection lamp.

A reel is finished, the Kodascope lamp is turned off and, automatically a nearby floor or table lamp lights up. A special outlet in the "L's" base provides for this typical and useful convenience.

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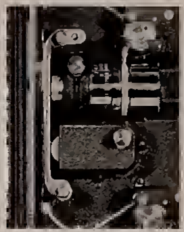
Changing from one lens to another is no trouble at all. A simple twist of the wrist, literally, does it. Focusing is equally easy—a handy knurled lever or ring offers positive, accurate control.



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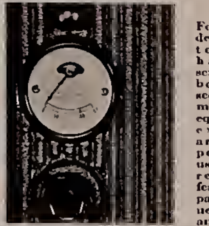

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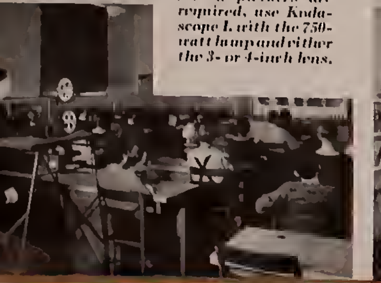
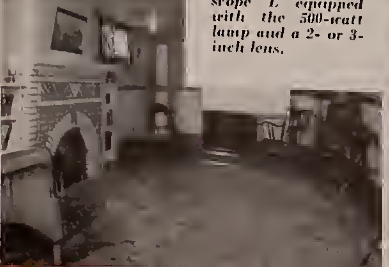
12 Different Lens and Lamp Combinations

THE Kodascope L lenses, left to right—1-inch, f.2; 2-inch, f.1.6; 3-inch, f.2; 4-inch, f.2.5; the lamps—750-watt; 500-watt; 400-watt. 12 different combinations to meet every projection need.

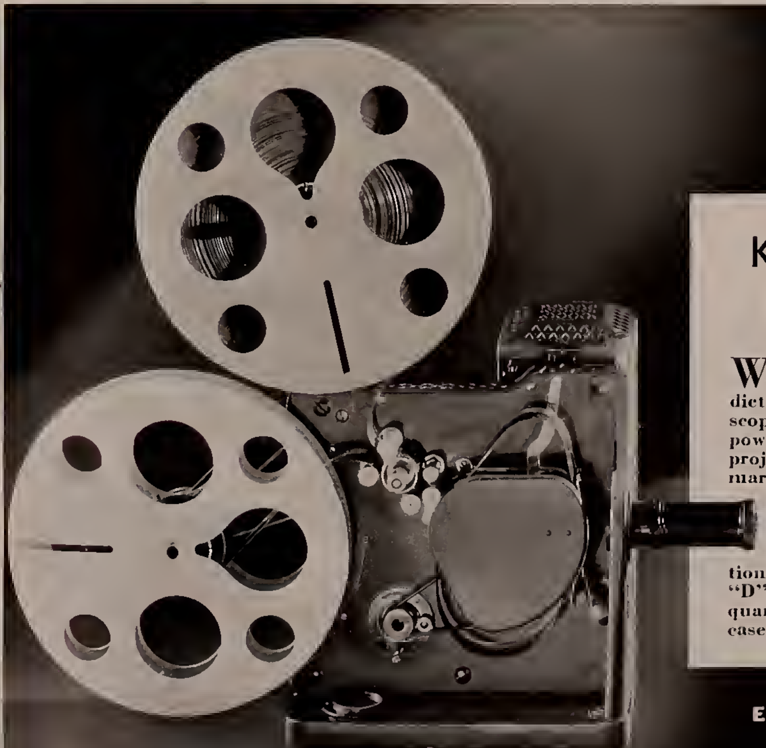
In classrooms, clubrooms, and auditoriums where long "throws" and large screen pictures are required, use Kodascope L with the 750-watt lamp and either the 3- or 4-inch lens.



Home recreation rooms, with their smaller seating capacities, may usually be perfectly suited with Kodascope L equipped with the 500-watt lamp and a 2- or 3-inch lens.



For "intimate" shows in small rooms, eye-comfort is assured by equipping Kodascope L with the 400-watt lamp and the 1- or 2-inch lens. Standard Kadacolor filters fit both lenses.



KODASCOPE D

Low Cost Brilliance and Efficiency

WHEN your choice of a projector is dictated by price, you'll find Kodascope D a bargain in brilliance. Its powerful 400-watt lamp and excellent projection lens produce movies of remarkable clarity...sharp detail. Simple...efficient...single frames shown with the turn of a lever... rewinding by motor is rapid, sure.

Supplied with a 2-inch projection lens, a 1-inch lens (extra) fits the "D" to produce large pictures at close quarters. Price, with sturdy carrying case and incidental accessories, $80.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

8mm. measures labor

CHARLES E. BEDAUX, ACL

An industrial use of narrowest film told by inventor

MANY years ago I became impressed with the fact that, while manufacturers purchased their raw materials at so much a pound or a gallon, their energy at so much a kilowatt and their space at so much a square foot, their largest money outgo was for labor, for which they paid a definite sum but without any predetermined knowledge that the work so purchased was equitable to management or to labor.

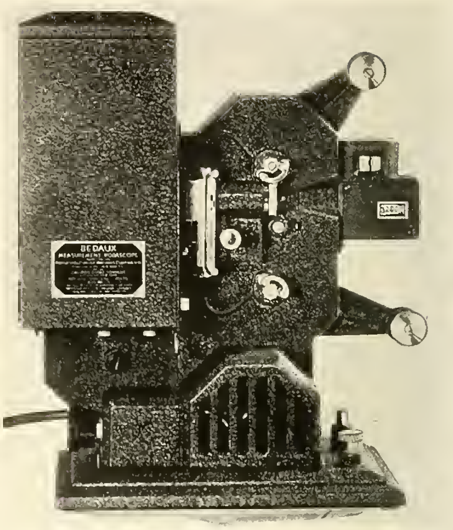
This caused me to search for a means by which human activity could be measured as accurately, and as fairly, as the watt measures electricity or the horse power measures steam.

I arrived at the conclusion that all human effort may be measured in terms of a common unit, that unit being made up of a combination of work and rest with proportions dependent upon the nature of the strain. As tasks vary, the ratio of work to rest within the unit varies, but the unit itself remains constant. Thus was born the Bedaux Unit, or "B", which is a minute of time composed of a fraction of a minute of work plus a fraction of a minute of relaxation, the proportions varying according to the nature of the strain.

When applying the Bedaux System in a factory, the engineers value every operation within the plant in terms of B's. For example, a simple assembly job performed by a girl sitting at a bench may have a value of .5 B's, whereas a job that requires the operator to stand up with both arms extended above him may have a value of 2.4 B's. Since a B is a minute of time, this, therefore, means that 120 of the assembly jobs should be completed during an hour, while only twenty four of the other jobs need be completed during a like period, yet in both cases the effort expended is identical.

An important part of the Bedaux System is the fact that management guarantees to labor that a B value, once set, remains in effect until a change in process or material takes place, which means that a laborer can become more and more familiar with his job by practice and application and thus produce more than sixty B's an hour, thereby earning a premium for the B's in excess of sixty.

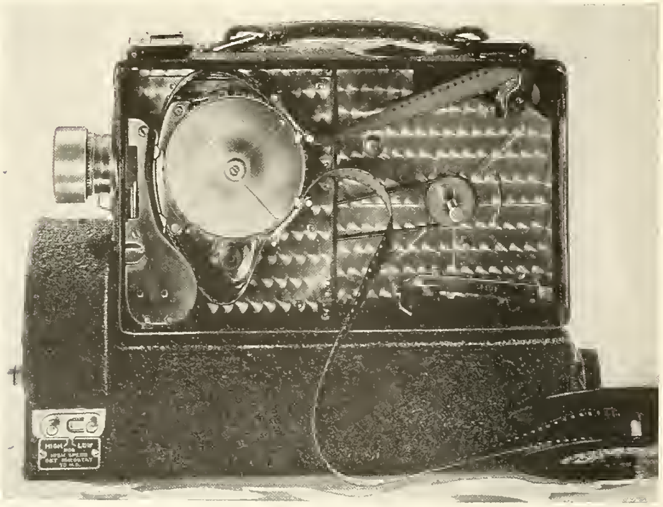
Until recently, it has been customary to leave with the manufacturer a written description of each operation as it was performed at the time B value was made. It is now standard practice to leave a motion picture record of the operation, first, because it is a more complete and accurate record; second, because that motion picture has so many and varied uses outside of its record value; and third, because the cost of the picture is as cheap or cheaper than the written record it displaces.



Production Control Machines Corp.

Projector above, below the camera for Bedaux System

Production Control Machines Corp.



This motion picture development is called the Loop System because each activity is confined to a separate film made into a closed loop so that, when it is placed in the projector and started, the operator need not concern himself with the operation of the machine, since the loop is continuous. The operator can concentrate on the screen image, which repeats itself over and over again for so long as desired. It can be stopped at will, however, for detailed study of any specific section. Thus the operator's study is not interrupted by his having to view an unrelated subject, as is the case where more than one scene is photographed on one roll of film and the film is projected from a reel. He does not have to be on the alert for the end of the reel, with the consequent rewinding and rethreading if he again wants to observe one scene.

Several years of intensive experimenting have gone into the development of the system, and the special equipment and film have been developed for us by the technical staff of the Eastman Kodak Company.

The Eastman-Bedaux Measurement Film, a specially prepared film, is used. This film is available in twenty five foot rolls and in one hundred foot rolls, which produce fifty feet and two hundred feet of 8mm. pictures respectively. In terms of time, one minute equals twelve and one half feet of 8mm. pictures. Any number of unrelated scenes may

[Continued on page 129]

Practical films

Reporting use of personal films in serious fields

■ Religious service and the outside enterprises of the church are the subject of a 200 ft. 8mm. picture recently made for the First Christian Church in Rensselaer, Ind., by Doyle Mullen, ACL, its pastor. After a picturization of the order of worship, Mr. Mullen presents the departments of the Sunday School in session and the activities of the clubs allied with the church. The Drama Club, Missionary Society and Ladies Aid Society are represented, and the picture ends with a study of the production of the church's weekly paper. In addition to this film, a reel of current events is being compiled. The plan is to make additions to this regularly, so that a continuous and detailed film history of the church and its congregation will be available.

■ The manufacture of artificial teeth is the subject of a noteworthy Kodacolor picture produced during 1934 by Dr. B. L. Hooper of Lincoln, Neb. In addition to the details of designing and making teeth, the film includes sequences presenting parallel types of work from other fields. For example, closeups of sculptors show positions of the hands that are very similar to those used by a dentist in designing teeth. The picture has been screened at many meetings of dental organizations.

■ The name of the Chateau de Larressingle, an ancient city of the Twelfth Century, is the trademark of a French manufacturer who is publicizing his product in an unusual way through movies. Instead of picturing the product itself, René Vincens, ACL, of Toulouse, cameraman on the job, is making a scenic of the ancient city. It is expected that this entertaining picture, presented through the courtesy of the manufacturer, will do more to impress the trademark on the memory of the audiences than would a more direct approach.

■ The opening reel of a series of short pictures of the furniture industry has been completed recently by Elmer F. Way, ACL, in Grand Rapids. The first film made by Mr. Way, who is producing the series as a matter of personal record, presents a brief story of wood carving, showing the designer's drawings, the assortment of tools, the process of carving and the finished articles.

■ A special sound movie, entitled *Play Ball*, produced by the American League of Professional Baseball in cooperation with the Fisher Body Division of General Motors, is now ready for public showing, reports the Bell & Howell Company. Supervised by George Moriarty, who has served with the American League for twenty eight years, the film depicts the evolution of baseball from its inception to the present day. The spectator is taken behind the scenes of big league baseball and is given an education in batting, pitching, catching and fielding. A seven reel version of the picture is planned to appeal to institutions maintaining athletic departments, while a three reel version is edited for general audiences. Both films are available in 16mm. and 35mm. sound on film.

■ Joseph Dephoure, ACL, states that the Economy Grocery Stores Corporation, controlling approximately 500 stores in New England, has begun an extensive use of motion pictures in personnel training. Mr. Dephoure has completed the first of these pictures, which deals with the proper use of paper bags and wrapping paper. About twenty reels are contemplated, covering, among other things, salvage, accidents and the personal attitude of men behind the counter.

■ *Berkshire Industrial Farm*, the one reel, 16mm. film which took first award in the topical division of the recent interclub contest conducted by amateur movie clubs on the Eastern seaboard, was made by Robert F. Gowen, ACL, for the institution of that name, located at Canaan, N. Y. Designed to be used in fund appeals among selected social groups, the film shows clearly and effectively the physical and vocational training given to the problem boys resident on the Farm. Mr. Gowen worked under the supervision of Margaret Selby, executive secretary of the Berkshire institution, and with the assistance of Wilson Reynolds.

■ Camp activities of the local Y.M.C.A. are the subject of a film recently made in London, Ontario, Canada, by George Weekes, ACL. The picture, running over 300 feet, follows the general outline of a day at camp and shows the housing, athletic and educational facilities of the camp. Sequences of swimming and similar camp activities are featured.

■ A 400 ft., 16mm. picture was completed recently by Ralph Sprungman and Ormal Sprungman, ACL, for the Emanuel Cohen Center, settlement house in Minneapolis, Minn. Entitled *Battling Against Odds*, the film reveals the limited facilities and crowded rooms of the present structure and is to be used by the settlement house in its campaign for new quarters.

A MARVELOUS "Still" Camera for the Movie Maker

The New KODAK RETINA

$57.50 *at your dealer's*

- **Takes 36 Pictures on a Single Roll of Film**
- **Uses New Daylight Loading Magazine**
- **Has *f*.3.5 Anastigmat Lens and 1/500 Compur-Rapid Shutter**

KODAK Retina is a high-precision "still" camera with low film cost per picture... gives you 36 exposures (24 x 36 mm.) on a roll.

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Kodak Retina gets remarkable action shots outdoors—superb Photoflood snapshots at night indoors. And its finely detailed negatives enlarge beautifully. Ask your dealer to show you.

Only Eastman makes the Kodak

EASTMAN KODAK COMPANY
Rochester, N. Y.

News of the industry

RUSSELL C. HOLSLAG, ACL

Answers the query "What's new?" for amateur and dealer

Da-Lite stand ■ The need for a solid projector support of substantial proportions now is met by the recently introduced Da-Lite Projector Stand, made by the Da-Lite Screen Company, 2723 N. Crawford Avenue, Chicago, Ill. Although fully rigid in assembly, the stand collapses for storage when not in use. It incorporates a braced, metal tripod with rubber tipped legs supporting a heavy center rod which is topped by the projector table. This table rotates in any direction and also may be tilted through a wide angle by means of a worm gear tilting device actuated by a handle. Clamps are provided to attach the projector, which may be adjusted to any convenient height to project over the heads of the audience.

New stock titles ■ By a process of elimination, extending over a long period, Park Cine Laboratory, 1250 51st Street, Brooklyn, N. Y., has reached a conclusion as to just what kind of stock titles is attractive to the majority of amateurs. A selection made on this basis has resulted in a collection of twenty eight, hand lettered art titles, any one of which may be had at a price comparable to that usually charged for printed titles. Dealers may secure an attractive display frame showing enlargements of each of these titles.

Kodak Retina, new miniature camera offered by Eastman

New prices for Ampro ■ A price revision, together with an assignment of new model numbers, is the latest news from The Ampro Corporation, 2839-51 North Western Avenue, Chicago. The 500 watt series will be known as the "J" models and will run as follows: Model J, with *f*/1.85 projection lens, priced at $135.00; Model JS, with faster projection lens and "super aspheric" condensing system, $145.00; Model JD, with all features of the latter and with addition of automatic pilot light, $160.00. The 750 watt Ampro series are the "K's" as follows: Model K, equipped like Model J, at $150.00; Model KS, like JS, $160.00; Model KD, $175.00. "S" models in the 500 watt or 750 watt series may be converted to "D" models at nominal cost.

Photolites, Inc.

Tilting reflector for No. 4 Photoflood and mogul socket

Large floodlight ■ A reflector and support of new design, made with mogul socket to accommodate the larger size Photoflood No. 4, was demonstrated recently by Photolites, Inc., 110 West 40th Street, New York, makers of the Photo Flood-Spot. The new reflector is of generous proportions and incorporates a new tilting and lock device which is easy to operate and positive in action.

ACL on Standards committee ■ The Society of Motion Picture Engineers has been named sponsor of a sectional committee, recently organized by the American Standards Association, to discuss standards for motion picture apparatus. Prominent concerns which have been invited to appoint representatives on this committee include technical or engineering societies, manufacturers and distributors of equipment, motion picture theatres, producers and distributors and others. The Amateur Cinema League has accepted an invitation to delegate a representative.

Du-Morr ■ Owners of the Ciné-Kodak Special will be interested in a new device which provides wipes and fades automatically geared to the speed of the camera. The apparatus is called the Du-Morr Radial Wipe and was invented and constructed by J. D. Cochrane, jr., ACL, 1800 Sterling Avenue, North College Hill, Ohio. The device may be attached to the mechanism of the camera in such a way that an exterior, radial shutter moves in the path of the lens. A positive drive actuates the shutter, which may be coordinated with the film movement, so that, by cranking the camera backward between operations, an effective wipe may be produced between two adjacent scenes. By moving the shutter closer to the lens, a fade may be produced.

Haile boom ■ Anticipating a need brought about by the 16mm. sound on film camera, J. C. Haile & Sons, 215 Walnut Street, Cincinnati, Ohio, have produced what is believed to be the first commercial model of a microphone boom for 16mm. use. This is a substantial structure, all of metal, which incorporates upright and transverse arms for holding a light microphone conveniently near the sound source while recording. The boom is collapsible and provides adjustments for holding the "mike" in any position up to nine feet from the floor and about six feet horizontally from the support.

Kodak promotes ■ The sales department of the Eastman Kodak Company, Rochester, N. Y., recently has been augmented by the addition of five new positions of importance. James E. McGhee has been made sales manager and O. J. Pardee, Ross A. Robertson, John C. Schulz and Horace S. Thomas assistant sales managers. All have records of previous service with the Kodak Company.

Kodak eight tube color set for coloring still prints

Mogull sound ■ As concrete evidence of an endeavor to provide new and interesting material for [Continued on page 135]

Filming church history

[Continued from page 107]

"Oh, that won't show up." One must guard strictly against such items as a wrong costume, a modern background, enacting a ritual historically incorrect or the appearance of some article not in use at the time represented.

We could not always predict what would or would not be emphasized in a finished scene; we were surprised, for example, by the results in a scene of people of all ages ascending an incline toward a cross. This was to be the impressive final scene of the picture. We had found a stage, made a ramp up to it, set a large gilt cross on a table covered with gray cloth and hung dark red drapery in the background. When the lights were arranged, we were well pleased with the effect of the whole and particularly with the way the cross stood out. Perhaps because it did not have our imagination, the camera saw it all differently and much too faithfully—ramp, cross on a table, drapery, all appeared just as they were. The retake of this scene was made outdoors, with the cross on top of a small hill and the people shown silhouetted against the sky. What we needed was to get far enough away to eliminate details.

Costumers who work with pageants are likely to worry too much over certain types of details. At St. Luke's, in Philadelphia, we found that with a few good, authentic costumes in the foreground, the illusion carried to others in the crowd whose costumes, thrown together at the last minute, would have been unsatisfactory for a pageant. At another time, the very wigs that contributed to the success of a pageant were very bad in the movie. It saves time to have somebody check on the costumes before shooting, so that people will not come running to the director in the middle of a scene to ask, for example, if their uncompromisingly modern shoes will show.

In handling large groups, the director must be explicit in his directions, especially with regard to the limits of the picture area. The situation must be studied in advance and a plan of action and shooting must be arranged. Lights, if they are to be used, should be set up ahead of time. The director should be prepared with an alternative move because he may be confronted with a situation calling for an immediate readjustment of the plan of shooting. Our script included a historic incident in which a clergyman, while ploughing in a field, was informed of his election as a bishop. The deadline for the production was rapidly approaching, and it happened to be raining on the only available day for shooting this scene. Since no farmer ever ploughed in the rain, our director decided to change the action to show the

The New **HOLLYWOOD ROTO TANK**

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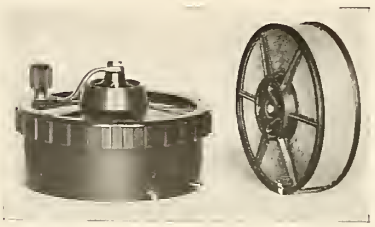
25 feet of 35mm. or 50 feet of 16mm.



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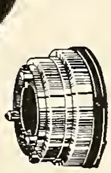
- Either 35mm. or 16mm. Aprons supplied with Tank. Extra aprons $13.50 each.



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to suit lenses from 1″ to 1¼″ diameter.	to suit lenses from 1¼″ to 2″ diameter.
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EXPOSURE METER

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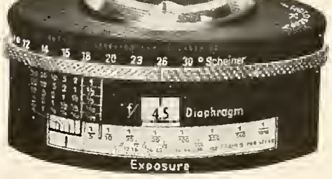

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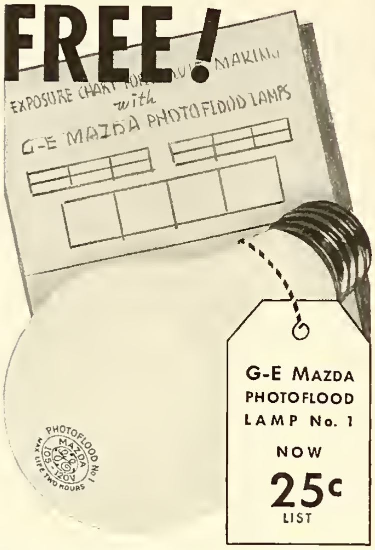
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Whether you use a 16 mm. camera or an 8 mm. camera, this exposure chart for G-E MAZDA Photoflood lamps will guide you to better home movies.

It tells you how many G-E MAZDA Photoflood lamps you need . . . and at what distance to place them when you use them in reflectors . . . or at what distance, when you use them in bridge, floor or table lamps.

It gives this information in relation to stop opening . . . and types of film (supersensitive, regular pan, 8 mm., or Kodacolor).

It carries several suggestions for arranging your lights and shows the effect such placing will give you. It is filled with information which will be helpful to you AND IT IS FREE!

Mail the coupon for your copy of this handy chart . . . and when the chart comes to you, keep it in your camera case for handy reference. General Electric Company, Nela Park, Cleveland, Ohio.

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Please send me, *free*, a copy of the helpful new exposure chart.

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William L. Rogers

A shot from "The New World," religious film here described

clergyman unhitching the horse from the plough.

Supersensitive panchromatic film was used throughout the picture, and filters improved the quality of many shots. For example, a procession of choir boys dressed in red and white was photographed with a red filter, which gave a more natural color rendition, and an X1 green filter brought out green foliage in sunshine very effectively.

For church interiors, we used Photoflood bulbs with portable reflectors and stands. In many cases, an arrangement of ten bulbs gave sufficient light; usually we could use this number of lamps, since there were few circuits that we could not fuse for thirty amperes. This was satisfactory general lighting for medium sized rooms and groups of ten or fifteen people. Our script called for a fireplace scene in the Glebe house but, since this is a historical monument, a real fire was forbidden. To solve the problem, lights were placed in the fireplace and an assistant crouched beside it and waved a piece of cardboard in front of the lamps. The flickering light thus produced was the main source of illumination for the scene, and the camera was placed at an angle so that a fireplace was suggested without being included in the picture.

Each interior is a problem in itself but, in general, our procedure was to mass the lights in several salient points, placing them behind pews or pillars so that they would not show in the scene. Sometimes we lighted only one aisle, to emphasize the people, or illuminated the altar brightly and silhouetted the people against it.

In the Joseph of Arimathaea chapel at the Washington Cathedral, we had to connect directly to the main line at the fuse box and to use two hundred feet of cable. Having set up about thirty Photofloods, we found that the load was more than our cable could carry, for when all the lights were on they burned dimly; so that we turned them off one at a time until we got a maximum reading with the exposure meter. While there was not the amount of light we had desired, the procession of the choir through a lighted arch, down dimly illuminated stairs and again into the light at the base of a column made a very effective shot.

In producing a historical or religious film of this type, all titles should be submitted to some authority so that he can check on the wordings before they are filmed. We made the mistake of referring to the "Civil War" and incurred the delay and expense of changing this title when we learned that the term was not universally acceptable—that instead we should have said "The War Between the States."

A final budget for this kind of film is not possible until it is known how extensive will be the voluntary contributions of costumes and time. The film costs are definite in amount and can be calculated in advance.The use of stock shots may cut the cost considerably.

Fine points of filming trains

[Continued from page 109]

impressive effect of speed is thus obtained. A downward shot from a bridge or bluff above the tracks yields an atmosphere of smoothness and grace, for the long, sinuous lines of the trains on a curving track are emphasized.

Pictures of railroading are best in black and white because the colors about a railroad are usually dingy, faded and ugly. But with a supersensitive color film, fascinating dusk pictures could be made to show the maze of moving, colored lights in a railroad yard.

A carefully edited reel of railroad sequences has a more than personal interest; it makes a splendid entertainment for a club, school or civic group. If the pictures are really well photographed and are carefully edited, it is possible to secure public showings for them at fees that will soon pay for film used and, in addition, will cover the cost of some of one's own personal movie making. There are people who make a hobby of railroad pictures, and it is not difficult to sell duplicates of railroad movies and "stills".

Some twenty years ago, a projection company toured the country with an evening's program of travel pictures. Each season they brought out new subjects, but a feature retained by this company, year after year, was a railroad ride through a mountainous region. Some of the shots apparently were made from an engine cab; others were from the rear platform. They were exciting and fast. Now the trains tore wildly around a corner, over a bridge and through a tunnel. Then far ahead, another train would be seen approaching; there would be but inches to spare as the two met and passed at a switch, with a roar and a clatter. Behind the curtain on which the pictures were shown, the company had arranged a selection of sound effects. (Special records of railroad sounds are available to the present day amateur.) The whole effect was compelling and thrilling. Your own railroad movies can be just as effective and the audience will appreciate them just as much.

Some roads will not permit pictures to be made in their yards without the written approval of an official. Others are very cooperative, while branch lines and the smaller roads in out of the way parts of the country often will give a very favorable response to an appeal for permission to film. Some railroad men will give valuable help and friendly suggestions that will make a very happy memory when one is living the episodes over again through pictures in his own home.

Film them indoors

[Continued from page 111]

sure itself, although there are a number of other considerations which rank close behind it. For example, a suitable setting is necessary for pleasing pictures of children, for they never seem natural when not pictured in their customary environments. Whenever possible, interior movie scenes should be made in rooms with walls of medium tone and without figured wallpaper. One should select a spot where there are the fewest contrasting objects, such as dark pieces of furniture placed next to light curtains. The overall effect of the background should be quiet and unobtrusive on the movie screen. By all means, avoid including light colored book shelves and radiators in the scene, for they confuse the composition and detract from the real center of interest. Bright metal or glass ornaments are equally bad. For sequences of children, very dark settings are especially undesirable because detail often will be lost in the faces and clothes of the subjects, for automatic processing will endeavor to compensate for the large areas of underexposed film. Further, comparatively light settings

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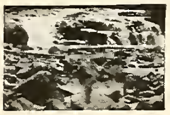
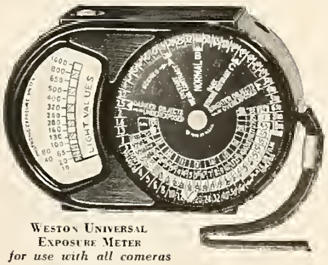
Here's a frame enlargement, made from a movie film. The Weston Meter gave the exposure for the original picture shown at the right.



Will your pictures stand this acid test? Take any frame from one of your movie films. Enlarge it. Will you get results as shown above? You will . . . if a Weston Exposure Meter is used when shooting the film . . . for then every frame will be correctly exposed. True, your desire in making movies is not for frame enlargements; but you *do* want clear, sparkling movies . . . a re-creation of brilliance and life on the screen. You will get it if your exposures are correct . . . and they're sure to be correct if a Weston is used . . . Weston Electrical Instrument Corporation, 626 Frelinghuysen Avenue, Newark, New Jersey.



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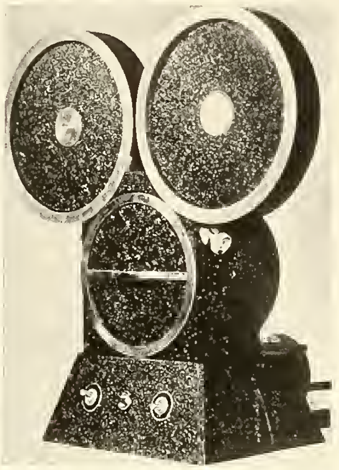

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are much better suited to all scenes of childhood. Accessories should be selected with the same care as the background—a large, dark colored toy will tend to draw attention from the principal center of interest.

The lower picture on page 111 illustrates an attractive grouping and an excellent lighting arrangement. Note that, while there are incidental household objects and decorations in the picture, none of them detracts from the center of interest, the faces of the mother and daughter. The lighting is both subtle and definite for, while illumination comes strongly over the mother's shoulder, her hand beneath the book is not hidden in a heavy shadow. An auxiliary light, which appears to come from the fireplace, takes care of this and outlines the back of the boy's head as well. A front light kills the remaining shadows.

If space permits, it is best to separate subject and background by several feet at least. The separation always will improve movie shots because it will enhance the illusion of the third dimension, by increasing the comparative brilliance of the subject while subduing that of the background, and because it will tend to eliminate unpleasant shadows cast by the latter. Unless the setting is important to the action, one may throw the former out of focus (which happens automatically when a large lens opening is used) and thus one can increase still further the illusion of depth in the finished picture—a great advantage in all movies. With this in mind, it may be advantageous to use panchromatic film instead of supersensitive when $f/2.7$ or faster lenses are available, unless scenes of large areas are desired.

Indoors, it is usually difficult and seldom desirable to take long shots. Medium or close shots are particularly effective for children's pictures because they show details clearly, without either the indistinctness of the long shot or the over emphasis of the extreme closeup. The latter camera position, however, often may be utilized to explain parts of the action not visible at medium range, and its use will add to the variety of the picture.

Rare news scoops

[Continued from page 112]

you must dramatize, yet you must present the facts in an orderly and explanatory fashion. No matter what you tackle, take the pains to make it look like something. Movie Makers has preached this gospel since its first issue, chiefly in regard to your personal filming. It holds just as good for professional work. There must be progression and "buildup" in your newsreel submission. You cannot take one shot and think that you have covered

16 m/m

My Trip Abroad

8 m/m

Hand-lettered Art Main Titles impart professional quality which every amateur strives for. These ready made titles sell for 25c, whereas if made to order would cost from $1.50 to $2 each. Select your titles from this list.

High Spots of 1935
Spring
Summer
Winter
Vacation Days
Fore!
End of Part I
Part Two
My Newsreel
My Trip Abroad
Seeing America First
A Glorious Week-End
At the Beach
A Southern Cruise
The Big Game
Winter Sports
The Family Album
The Children at Play
Our Son
Our Daughter
Our Baby
Our Friends
Our Family
West Indies Cruise
Cine Wanderings
Intermission
The End
Thank Goodness That's Over

Get them from your dealer. If he cannot supply you with Park Cine Titles, send $1 for any four of the above and we will send them postpaid.

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Prices include Processing, scratch-proofing and return postage.

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105 W. 40th ST. NEW YORK

your subject. Vary the shooting but do not edit the sequence. Leave that to the newsreel editor, who knows what he wants.

Suppose you think a novel fence (erected for spite or as the result of a family feud) will interest the newsreel (and it might). Do not shoot ten feet of the fence and send in that single clip. Make medium shots of both sides of the fence, the house it defends and the house it offends. Go closer in to show how it constricts the view. If possible, get the builder to pose with the fence. Maybe, after he has gone into the house, you can coax the other neighbor out. That will give the editor something with which to work. He may not use all the clips, but have them for him in case he wants them. That fence is not "hot" news, but it is news and newsier than some political event that happened last week. Perhaps you have noticed that a comparatively small portion of any newsreel is "hot." There is very little in the immediate day's happenings that holds its interest for a week. The editor takes what he can and he fills in with what he can get of general news interest.

Probably you do not have to be told that newsreel editors have an oversupply of litters of kittens and puppies. Do not carry coals to Newcastle. Instead, look around for a man with a seven foot beard, with six toes on one foot (if he has seven, so much better) or with three eyes. Perhaps your community boasts a one armed man who is a crack shot. Do not send in a picture of a one armed man and merely say that he is a crack shot. Show that he is. Let him break clay pigeons or put his shots into the bull's eye. Show him shooting and then come closer for a near view of the target. It is better to have him break bottles than to aim at a target, because they can *see* him break the glassware. Editors are tired of little children being drawn by dogs or goats, but if you can harness a dozen ducks to a sled, you have something that very likely you can sell.

The editor will not get excited over a picture of a cornerstone laying, whether it be a courthouse or jail, but he'll fall —and hard—for a picture of the governor and a nationally known senator eating frankfurters and drinking beer out of bottles, following the ceremony.

Lighting large areas

[Continued from page 108]

the floor to the lamp when it is fully elevated. This will be found most convenient all around because various length extension cords can be added according to requirements.

A second type of flood light can be made from a large dishpan, with two or three sockets placed on the sides of the pan so that the lamps will radiate to-

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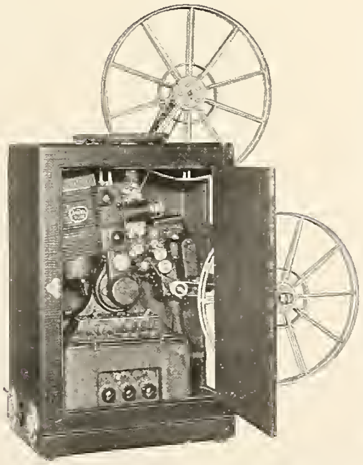

If you are looking for the best projector buy—and want expensive performance at moderate prices—we unhesitatingly recommend the AMPRO. There are three 500 and 750-watt Models for silent film and one 750 watt Model for sound. Basic features of all AMPROS—sturdiness—beautiful lines—efficient optical system—brilliant illumination—fast, power rewind—reverse and still pictures—easy tilting—and many others.

MODEL "K" SERIES—750 WATTS	
Model K—With f/1.85 projection lens and all basic features	$150.
Model KS—With faster projection lens and optical system	160.
Model KD—With all features and automatic pilot light	175.
MODEL "J" SERIES—500 WATTS	
Model J-f/1.85 projection lens and all basic features	$135.
Model JS—With faster projection lens and optical system	145.
Model JD—With all features and automatic pilot light	160.

And there's a sound on film Model, too, illustrated at the left. With or without blimp case—compact—easily operated—cleancut sound—auditorium volume —750 watts. Enjoy the best in projection with any AMPRO Model and with MOGULL'S fine library of silent and sound subjects. Catalogue free.

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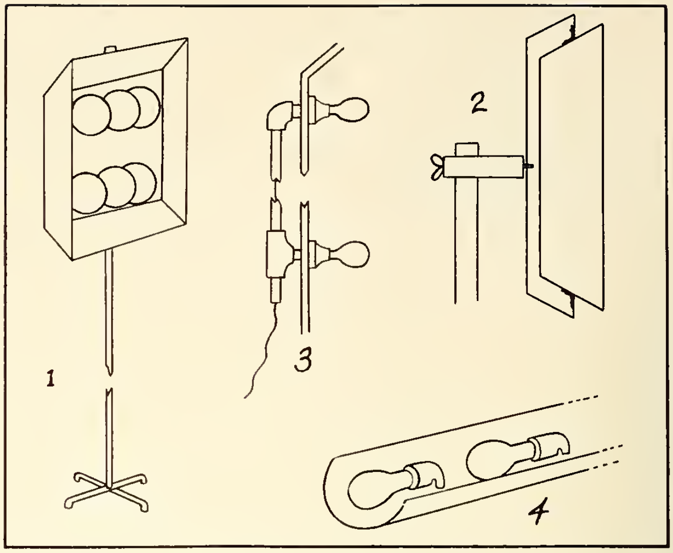

Plans showing construction of broad and strip lights

ward the center. While this type is more of a makeshift than the finished unit described above, it does give a good bit of light and can be hung almost anywhere on a chain and hook. Because of the fact that most large motion picture sets need a great deal of overhead light, these small units, which can be attached to ceilings or high on walls, will come in very handy. The wiring can be handled in much the same manner as in the broad light and, if two or four lamps are used, the series to parallel hookup will give a dim and bright combination.

The strip light, already mentioned, is used a great deal in the studios and in certain kinds of stage work. This is simply a trough with bulbs placed in a row very nearly end to end (see Fig. 4). About the best ready made reflector is a length of gutter trough, the ends of which have been closed either with a wooden block or metal of the same gauge used in the trough. A slightly deeper, and perhaps more efficient, trough may be made very easily by a tinsmith. In determining the length of the trough, decide how many bulbs will be convenient and allow about two inches between one bulb and the socket next to it. Use regular keyless sockets with right angle caps threaded and fastened to the trough with the usual flat nut. A special socket made for showcase lighting fixtures will be found ideal for the purpose. Again the wiring can be led into conduits at the rear of the reflector and will terminate in the rubber covered cable. It may be desirable to have a snap switch mounted on the back of the reflector, while a dim bright connection could be worked out.

The movie maker who is prepared to use large units of this type probably would find convenient a small switch box with a resistance, so that all his lights could be connected to a central outlet and could be shifted to dim without the necessity of a special wiring system. Such a switch box could be made by any good electrician and, with the proper resistance incorporated, it would be capable of handling as many Photofloods as would be used regularly. The box would be equipped with a two way switch which would allow three positions, off, dim and bright. A central control box of this kind is far superior to the complicated individual wiring necessary in order to supply the various units with the series to parallel system.

One should bear in mind that each No. 1 Photoflood draws 2.12 amperes and that the total amperage required must be considered in reference to the source of supply. The line must be fused heavily enough for the load, and the circuit must be heavy enough to stand the extra pull. As a general rule, it is not good practice to draw more than twenty amperes from the average home circuits, and these are usually fused for fifteen amperes. On location in factories or other large buildings, it is always possible to gain access to heavier lines.

The clinic

[Continued from page 110]

It is best to buy filters from the maker of the lens with which they are to be used, since the manufacturers produce cells which will fit their lens mounts conveniently.

Splicing ■ Breaks in old splices usually are caused by imperfect removal of the strip of emulsion before the cement is applied. The cause of the difficulty is better understood when it is made clear that film cement is not an adhesive which glues the film ends together but is a solvent for the film base which welds the two clips. It will not dissolve the emulsion and is effective only when applied to a clean film base. Every particle of gelatine emulsion must be removed, either with a dry scraper or by moistening the surface, and the back of the film should be free from oil that might keep the solvent from penetrating. Some movie makers like to scrape both sides of the film, but this is unnecessary if the film is clean. In any case, one must scrape Kodacolor on the emulsion side only, for scraping the ribbed side will damage the film. A generous supply of cement is needed with the ribbed film in order to weld it into the smooth surface. Always remove excess cement and never allow it to pile up around the splicer, and, as soon as the splice has dried, give it a tug before winding it on the reel. It is better that it break then than in the projector later on!

Cine framed

[Continued from page 113]

contemplated situation. It is no trouble at all, with a frame, to take sixty looks in sixty seconds from sixty entirely different angles at any given object of your photographic interest. Use of the frame conquers the twin foes of good movies—laziness and impatience.

Since Mr. Hunt's lesson (and I must not forget to thank the statue of Edwin Booth for posing so graciously), I have acquired the habit of carrying a little frame among the envelopes and paper scraps in my inside coat pocket. Even though my camera is miles away, I find many opportunities to practice at picture composition, by studying people and landscapes full size, right side up and framed in moviedom's own exclusive proportions of 1041 and 747.

One of the delightful features of this device is that it costs nothing, takes up no space and that it can be manufactured in next to no time from metal, paper, cardboard or celluloid.

Your frame and its hole may be of any convenient size. Suppose you divide 10.41 by 4, with 2.6+ as your answer, and divide 7.47 by 4, with 1.9 as the answer. Draw an oblong 2 3/5 inches by 1 9/10 inches (approximately 2⅝ inches by 1⅞ inches) on light weight bristol board. Cut out the oblong with knife or shears, and your frame will be finished.

Obviously, the closer to your eye you hold the frame, the wider will be your angle of vision; the farther away you hold the frame, the narrower will be your visual angle. Six to seven inches from the eye will be about right for the ordinary one inch focal length lens, if your frame encloses a 2 3/5 by 1 9/10 opening. Instead of bothering with optical mathematics, one may get a reasonably accurate comparison between your frame and your finder as follows.

Set the camera on a stand and note the field covered by the finder. Then, standing over the camera, bring the same field into your vision through the frame. A few minutes in making this comparison will enable you thereafter to hold the frame approximately the correct distance from your eye.

"The function of the frame," as Mr. Hunt explained, "is to establish the elements of composition in relation to the proportions of any given scene. Because the aperture in the frame has the same proportions as the motion picture, it enables you to look at any prospective view in motion picture proportions.

"Everything you look at is a picture. It may be a good picture or a bad picture, but it is a picture nevertheless. By using a frame for preliminary studies of your shots, you will find yourself making more discriminating selections of viewpoints and not shooting with wild abandon just because your camera is unlimbered and your finger is on the release button."

(MOVIE MAKERS feels that it is privileged to present this, one of the last articles written by Mr. Siddall, writer on fishing and the outdoors for The New York Sun, prior to his sudden death in the autumn of 1934. Mr. Siddall was an able photographer of the out of doors.——Editor.)

8mm. measures labor

[Continued from page 120]

be photographed on a single roll of film and, when the film is sent to the Eastman processing station at Rochester, Chicago or San Francisco for developing, each scene is cut at the last frame where the identifying Number Plate appears. The scene then is made into a closed loop and is returned to the owner, each in an individual Loop Record Card ready for filing. The original price paid for one roll of this type of film covers the cost of developing, cutting and looping the scenes and returning the whole postpaid in the individual cards, irrespective of the number of scenes in a roll of film.

Special equipment for the Loop System consists first of a Ciné-Kodak, which is electrically driven by a governor controlled universal motor, taking either A.C. or D.C. within a range of from 100 to 130 volts. This constantly maintains a normal speed of 1000 frames a minute (approximately sixteen frames a second). For taking slow motion pictures, it can be shifted to a high speed of 4000 frames a minute (approximately sixty four frames a second). The camera is fitted with a special $f/1.9$ lens and takes either a twenty five or a hundred foot roll of film, thus providing from two to eight minutes of

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The projector is equipped with a tachometer so that the loop can be projected at *exact* camera speed, thus producing a screen image that is accurate to the fraction of a second. By turning the rheostat control, the screen image can be speeded up or slowed down to any exact mathematical variation the operator desires within a range of fifty percent of normal. It has a counter that automatically shows the number of frames passing through the projector, so that any single motion can be timed to an accuracy of 1/1000 of a minute. This cannot be accomplished by a stop watch. For micro motion analysis, one attaches the crank handle furnished and projects frame by frame. The motions, graphically recorded, thus produce a chart that indicates what motions are wasteful and to be eliminated or what motions can be improved.

The Number Plate is a metal case, nine inches by three inches, containing eight slots, the first two slots each containing a complete set of letters in white on black sheet steel and the remaining six slots each containing a set of numbers from zero to nine, inclusive. This is photographed upon the completion of the scene to identify the particular activity. The Loop Stand is a folding metal stand with two pulleys attached. Over these is placed the loop as it extends from the projector. Its distance from the projector is determined by the length of loop to be used; it can be placed directly in front of the projector or at right angles to it.

Other items of equipment are a splicer, specially designed for Bedaux loops, a reflector for Photoflood bulbs, a Loop Winder for recoiling the loops after they have been projected, a file cabinet having eight drawers with a capacity of 1500 loops, a desk screen hooded to permit projection in an illuminated room and a wall screen to be used where group training is concerned.

With the motion picture loop, it becomes a simple matter for manufacturers to correct values when an operation has been changed. A picture of the new operation is compared with one of the former procedure, and thus the differences may be measured accurately. One of the greatest values of the motion picture loop is the fact that it can be photographed in a few minutes' time. Instead of keeping the operator under observation for perhaps hours, while the job is studied to the extent necessary to establish rates, the picture is made in a few moments. The study then is made from the loop, eliminating completely the strain and nervous tension of the operator, which always were caused by the old method.

The motion picture loop has proved to be an excellent medium for training new operators, and it eliminates the necessity of taking an experienced operator away from production work for that purpose. With a duplicate loop, one can transfer exact details of production from one plant to another.

Some of the plants now using loops have secured, from a motion analysis study, truly remarkable results in the way of process betterment. No matter how many times a job has been studied, nor how perfect it appears to be, it seems that when the activity is recorded graphically, in terms of frames and studied away from all the noise and distraction of the factory, details never before realized become so obvious that one cannot avoid improvement.

It is my firm conviction that a wide acceptance of motion pictures by industry will improve materially the relations between management and labor.

The ungormed travelog

[Continued from page 115]

and had never seen very many Mexican travel films. But I soon realized that Bill was showing me those things about the city which really told me what the place is like. I saw the streets, the kind of people one finds on the streets, the way the automobiles are used, the sort of buildings they have, what kind of a thing they offer in the way of a hotel, the taxicabs and the many small, human details which most of us never think to show in a travelog.

When he had conveyed to me what Mexico City was really like, he took me out to the gardens with the floating islands and showed what you do when you visit these waterways, what the boats are like that take you roaming over the place and the way natives in other boats come alongside and play music and sell you flowers. Now I know "the ropes" in this place almost as well as though I had been there.

Bill did the same with all the places outside Mexico City where the tourists go. I even got a smattering of the way they pronounce the names of some of the places, and I know I shall recognize all of them if I ever go to Mexico. I have wondered for years what they left in Mexico City of the old Aztec civilization which Cortez found when he reached the place. Bill showed me exactly what remained and I feel that I could almost walk directly to the place from the hotel. He did not stop at the Aztec civilization, but showed me remnants of the pre Aztec period. I was thrilled, realizing that these civilizations grew and flourished and were made up of civilized men and women who never dreamed that there was such a place as Europe. Certainly they never dreamed there could be such cruel people in the world as the examples which came over the sea from Europe and stole and slew the way Cortez and his men did.

There were scattered through Bill's

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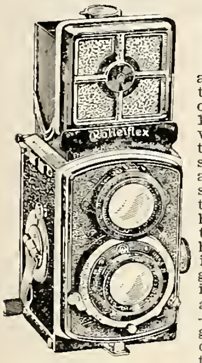

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film of Mexico City several masterpieces of beauty. The effect of these knockouts of beauty was curious. They seemed to cast a sort of glamour over the film. They did not serve particularly to improve one's knowledge of the city, and I am not sure that they added to the excitement or interest of viewing Mexico City; but they unquestionably did contribute something very much worth while to the film. One likes to view scenic beauty once in so often, I reckon, and Bill unconsciously, or consciously, fed his audience a bit of beauty once every so often.

I have never seen a bull fight, though it seems I have seen several thousand films of the Spanish sport. Bill had thirty or forty feet of a bull fight. After looking at his bull fight, I know what they do at a bull fight, a knowledge I did not have in spite of the thousands of films I have seen of them. Bill showed me the way you go to a bull fight, what you find when you get inside the arena, what the people look like and what they do, what the procession looks like when the festivities begin and what the head devil does when he dedicates the bull. I am not favorably impressed by the intellectual uplift dispensed at a bull fight. However, I believe I know just about what a bull fight is like in detail, thanks to Bill's extraordinary sense of what to take in the way of a picture and what not to take.

At last, he brought us home on the steamer and landed us in New York (in a very few feet of film), giving us the impression that we actually had been to Mexico and back. I had to hand it to Bill for producing the best amateur travelog I have yet seen, and I have seen a lot! Mexico City, getting there and returning unquestionably offer wonderful opportunities for the motion picture camera. I am not sure I am right in suggesting it, but it surely is a good plan to rivet or solder fast a 2x filter on your lens.

Critical focusing

[Continued from page 117]

and the electricians have contrived to use light in such a way as to make photography possible and yet to give the effect of gloomy, uncertain blackness. The highlights on the metal trappings of the elephants pick them out plainly but all else is confusion.

Motivation: In this picture, Clive's wife decides to go back to India with him, although she leaves her son dying in England. This potentially dramatic situation is not clearly developed, with the result that the son appears to be merely a lay figure in the plot, a circumstance which weakens the story.

"The Gilded Lily" ■ Tag: A diverting use of the familiar device of repeating a particular action or situation at intervals throughout a story is presented in this Paramount picture. Here the "tags"

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The Cloud Route

Art title background on page 106 as lettered by Kodascope Editing & Titling Service

are two—a park bench and popcorn. The hero and heroine get to know each other through meeting at a park bench. They eat popcorn. At the close of the picture, although at night and in a snow storm, they meet once more at the same bench, and the hero brings the inevitable bag of popcorn.

Fireplace Scene: There is an example in this picture of the not uncommon shot made through the fireplace, as if the camera were imbedded in the bricks behind the flames. The tongues of flame in the foreground are a pleasant decoration and the angle is an effective one.

Tricks for every camera

[Continued from page 114]

be rephotographed quite easily with a fast lens or supersensitive film. With the more powerful projectors, the aid of a fast lens is not needed. The projector should be placed close to the side of or above the camera, and the image projected should be slightly larger than the field covered by the camera lens so that there is no danger of the edges showing.

With this arrangement, a variety of complicated trick titles can be produced with no great difficulty. For example, a title wording that appears to be double exposed against a motion picture scene could be made to wipe in and wipe off. Set up a title card or board of a convenient size (the nine by twelve inch homemade title boards could be used) and over the face of the board tack a piece of black velvet or black matte paper. Place a sheet of glass before this, allowing just enough distance between the glass and the black background for a card to be inserted between them with ease. The title wording is lettered in black on the glass. In the projector, thread the scene to be used as a moving background for the title and focus it carefully on a white card that has been slipped in behind the glass. Darken the room and run the scene through to calculate the exposure necessary to photograph the small motion picture image on the white card. Then arrange the camera in the proper position, rethread the scene at the starting point, remove the white card, and the setup is ready. Start the projector and the camera. Since the exposure has been set to register the scene as projected on the white card, no exposure will result while the camera is filming the image on the black velvet. But when the white card is inserted slowly from one side, both the title and the motion picture scene will show plainly on it and will be registered by the camera. When the white card is finally in place, the whole scene and title will be revealed and, since the camera is recording all this, a neat wipein will be filmed. To complete the effect, after the proper footage has been exposed, withdraw the card, thus creating a wipeoff.

The card may be inserted in any way—straight from one side, diagonally from a corner or downward from the top. The edge of the card might be trimmed in any shape, and the consequent effect will be registered as a trick wipein on the final scene. Two cards might be used by inserting one from the right and the other from the left so that they meet in the center; the resultant wipe will appear as if the title were made visible by sliding doors. A diamond shaped card, that is slightly wider than the camera field so that the operator's fingers holding it will not show in the picture, may be drawn across the projected picture area. The rephotographed title then will appear, first as a fan shaped design, and finally will dwindle down to a point as the card is drawn out of the scene.

Innumerable variations are possible, but one must take care that the white card, as it is moved, will remain entirely flat against the black background in order to insure a picture which is in exact focus. If a title already has been recorded against a scene by double exposure or by some other means, of course the wipein and wipeoff effect can be introduced without the glass. Simply project the scene on the black velvet and slip the white card into the field to produce the wipein. The projector always must be securely placed to avoid a possible shift of the picture area during filming.

If it is practical to use two projectors with bulbs of the same wattage, a wipe from one motion picture scene to another can be made. Place the two machines side by side on a board and focus them on a small screen so that there will be but a narrow band of darkness between the two images, as shown in Fig. 2 on page 114. Station the camera between the two projectors, placing it on a tripod with a panorama head, if practical. Thread the appropriate scenes in the two machines and take an exposure reading. Next, start

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the projectors and the camera which is directed to photograph one of the projected scenes. After the desired footage has been recorded, "panoram" the camera to the other scene, thus producing a wipe. The illustration shows the procedure plainly. One image could be projected above the other and the camera could be tilted up or down to make a horizontal wipe.

By using this system of photographing a projected motion picture image, a very remarkable effect may be obtained, in which the scene appears to pour out on the screen as if it were flowing out of a bottle. Focus the picture on a piece of sheet glass, behind which, at a distance of about a quarter of an inch, there is a piece of black velvet or black matte card that is equal to the area of the scene as it is projected. Focus the camera carefully on a trial run of the projected scene by using a piece of white card placed flat against the glass in order to reflect the image. After determining focus and exposure, remove the white card and start the projector and camera. The black velvet will absorb the light and consequently no image will be recorded by the camera. Now here comes the trick. A thick, creamy mixture of plaster of Paris or lime, or a viscous white fluid such as Petrologar, is poured across the top edge of the glass so that it will flow smoothly down toward the bottom and gradually will cover the whole area with a white reflecting substance. This produces in the final picture the illusion of a scene in motion flowing across the screen and gradually filling it.

The whole operation is illustrated in Fig. 3 on page 114. To obtain a fairly even flow of the reflecting material, it will be convenient to arrange the whole setup at an angle, as shown in the illustration.

Amateur clubs

[Continued from page 116]

by Mr. Goldsworthy. The club recently has concluded a membership questionnaire to determine the relative interest in still and motion photography, both of which hobbies are served by this group.

Rock bound Romany ■ In East Boston, Massachusetts, the Candida Cinema Club has completed *Nomadic Serenade*, a romance of gipsy love and intrigue, scenarized and photographed by Joseph Marino. The leading rôles were played by Minna Myers, Maurice M. Sachs and Philip Marino, father of the producer, with David H. Sachs and James Stone assisting on the technical staff. The film, which is designed for presentation with

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An International List Of The Dealers Who Carry This Magazine — VISIT THEM!

UNITED STATES

ARIZONA

Phoenix: Reis Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.

ARKANSAS

Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: W. L. Martindale, 9477 Santa Monica Blvd.
Fresno: Laval Co., Inc., 1319 L St.
Potter Drug Co., 1102 Fulton St.
Glendale: A. L. Kirkhuff Camera & Movie Supply, 148 S. Brand Blvd.
Kng-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Ackley Movie Supply, 6058 Sunset Blvd.
Bell & Howell Co., 716 N. La Brea Ave.
Camera Mart, 1652 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Citizen, 6366 Hollywood Blvd.
Long Beach: Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair, 306 W. Washington Blvd.
C. & W. News Stand, 711 N. Western Ave.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Marshutz Optical Co., 518 W. 6th St.
Peterson's Camera Exchange, 356 S. Broadway.
Schwabacher-Frey Stationery Co., 736 S. Broadway.
Victor Animatograph Corp., Quinby Bldg., 650 S. Grand Ave.
Westlake Bookshop, 2106 W. 7th St.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Oakland: Adams & Co., 380-14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Sherman, Clay & Co., H. C. Capwell Bldg.
Smith Bros., 1721 Broadway.
Pasadena: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 479 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Kimball-Upson Co., 1030 K St.
Magneto Shop, 1020 14th St.
Frank McDougal, 1017 10th St.
San Diego: Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
San Francisco: Allen Photo Supply Co., 222 Market St.
Camera Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearney and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
San Jose: Webb's Photo Supply Store, 66 S. First St.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: J. W. Collinge, 19 E. Canon Perdido St.
Santa Monica: W. W. Martindale, 3rd & Bway.
Santa Rosa: Santa Rosa News Agency, 408 Mendocino Ave.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Holden Drug Co., 345 E. Weber Ave.
Logan Studios, 20 N. San Joaquin St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Haanstad's Camera Shop, 404 Sixteenth St.
The May Co., 16th & Champa Sts.
Pueblo: Camera Craft Shop, 503 Court St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 65 Laurel St.
Hartford: Harvey & Lewis Co., 852 Main St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.
Robbin's, National Press Bldg., 529 14th St., N. W., opposite Willard Hotel.

FLORIDA

Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 31 S. E. First Ave.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
Tampa Art Supply Co., 516 Tampa St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Book Shop, South Side Square.
Chicago: *BASS CAMERA CO., INC.*, 179 W. Madison St.
CENTRAL CAMERA CO., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Photographic Dept., Sec. 59, State and Washington.
Lyon & Healy, Inc., Wabash Ave., at Jackson Blvd.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 71 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Von Lengerke & Antoine, 33 S. Wabash Ave.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Peoria: Peoria "Fo-Dax" Photo Co., Jackson at Glendale.
Rockford: Camera Craft Shoppe, 112 N. Main St.
Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Evansville: Smith & Butterfield Co., 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK, National Brokers, Washington at Ewing.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
W. Stuart Bussey, 814 N. Meridian St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.

IOWA

Clinton: Beil Studio, 200 S. 2nd St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Bangor: Francis A. Frawley, 104 Main St.
Houlton: J. E. Palmer, 16 Watson Ave.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Henry Dyer Burrage, 142 High St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
Hotel Statler.
FILM LIBRARY OF NEW ENGLAND, 140-142 Berkeley St.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Visual Education Service, 470 Stuart St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Haverhill: Watson Studio, 47 Merrimack St.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co., 49-55 Munroe St.
Melrose: Greystone Studios & Film Laboratories, 66 Lake Ave.
Salem: Pitman Movie Service, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Tewksbury: Camera Exchange, 23 North St.
Watertown: Atlas Motion Picture Service, 42 Wilmot St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Detroit: L. Black Co., 1540 Woodward Ave.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
H. C. Film Service, 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1242 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 44 Monroe Ave.
Highland Park: Nira Book Shop, 13745 Woodward Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.

(Continued on page 136)

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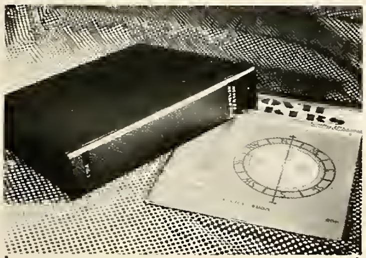

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Hungarian gipsy music, has been screened before the membership of the neighboring Boston Cinamateur Club and is scheduled at a coming amateur night in an East Boston movie theatre.

News of the industry

[Continued from page 122]

the most recent developments in 16mm. projection, Mogull Brothers, 1944 Boston Road, New York City, announce the availability of the famous film, *Maedchen in Uniform*, in a 16mm. sound on film version. The synchronization is completely in English and is convincing and effective. Another timely subject is *The Shepherd of the Seven Hills*, which may be had either in silent or sound on film versions. A new series of *Mutt and Jeff* cartoon films is also featured in silent film.

Tompkins-Mono Film ■ According to advice received from the executive offices of Mono Film, beginning March 1, 1935, handling, marketing and processing this low priced reversal film will be taken over by Stanley A. Tompkins, 12 West Main Street, Somerville, N. J.

Featured releases

■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ BELL & HOWELL CO., Chicago, Ill., offers for March the following Filmosound rental subjects: *Tid Bits*, one reel Lyman Howe Hodge Podge; *Western Knights* and *Windy Riley*, two reel Mermaid Comedies; *College Spirit*, one reel Terry Toon; *Inside Baseball*, one reel Sport Review.

■ FILM LIBRARY OF NEW ENGLAND, Boston, Mass., is the New England distributor of the sound on film subjects offered by Walter O. Gutlohn Inc.

■ FREDERIC L. GERKE, New York City, is having a sale of many of the good, silent Our Gang, Stan Laurel, Charlie Chase, Paul Parrott, Snub Pollard and Clyde Cook comedies. These are 16mm. prints reduced from the original 35mm. releases.

■ WALTER O. GUTLOHN INC., New York City, offers, for the first time in 16mm. sound on film, three serial subjects of twelve episodes each: *Last of the Mohicans, Devil Horse* and *Whispering Shadows*. The all star casts include Noah Beery, Edwina Booth, Harry Carey, Bela Lugosi, Henry B. Walthall, Hobart Bosworth, Frankie Darro and Junior Coghlan.

■ GUY D. HASELTON, Hollywood, Calif., has a film, *Pasadena Rose Tournament*, 300 ft., 16mm., depicting the activities in the Rose Bowl on New Year's Day, 1935. *Falling Waters of Yosemite*, in 100, 200 and 400 ft. lengths, also is offered.

■ KODASCOPE LIBRARIES, INC., New York, offers two comedies, *Hoboken to Hollywood* and *A Dozen Socks*. The former involves two couples traveling cross country and the troubles they have getting to their destination. The latter has to do with a prize fighter who takes all comers and how he finally meets his match.

■ ERNEST M. REYNOLDS, Cleveland, Ohio, producer of *St. Augustine, Fla., and Bok Tower*, has a new film, *Bermuda, The Enchanting Isle*, for sale. Both these films come in 100 ft. lengths.

■ DONALD STEWART FILM LIBRARY, New York City, offers 16mm. sound on film subjects.

■ The following companies also have films for rent or for sale; EASTIN FEATURE FILMS, Galesburg, Ill.; EASTMAN KODAK CO., Rochester, N. Y.; EMPIRE SAFETY FILM CO., INC., and MOGULL BROS., INC., New York City.

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SCREENS

(Continued from page 134)

MIDLAND: McCandless News Agency, 107 E. Main St.
MIKADO: Woodward's Gift Shop.
SAGINAW: Heavenrich Bros. & Co., 301 Genessee.

MINNESOTA

DULUTH: Eastman Kodak Stores Co., 3 W. Superior St.
MINNEAPOLIS: Eastman Kodak Stores, Inc., 112 S. Fifth St.
National Camera Exchange, 5 S. 5th St.
ST. PAUL: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

KANSAS CITY: Calvin Co., B. M. A. Bldg., Union Station Plaza.
Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
ST. LOUIS: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
W. Schiller & Co., 6 S. Broadway.

NEBRASKA

HASTINGS: Carl R. Matthiesen & Co., 725 W. 2nd St.
LINCOLN: Eastman Kodak Stores, Inc., 1217 O St.
Lawlor Sporting Goods Co., Inc., 1118 O St.
OMAHA: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

NEWPORT: K. E. Waldron, 1 A Main St.

NEW JERSEY

ATLANTIC CITY: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
BAYONNE: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
EAST ORANGE: H. C. Deuchler, 541 Main St.
HAWTHORNE: Hawthorne Home Movie Service, 142 Cedar Ave.
JERSEY CITY: Levy's Sport Shop, 149 Monticello Ave.
LAKEWOOD: Dubes' Camera Service, 26 Linden St. (Display at 36 Clifton Ave.)
LAMBERTVILLE: Albert S. Hockenbury, 70 York St.
MORRISTOWN: Ajemian Camera Shop, 18 Park Pl.
NEWARK: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Dept. 290.
Firemen's Pharmacy Co., 765 Broad St.
Franklin Music House, 25 New St.
Motion Picture Camera Exchange, 38 Park Pl.
J. C. Reiss, 10 Hill St.
PASSAIC: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
PATERSON: Walker Radio & Elec. Co., 318 E. 33rd St.
PRINCETON: Princeton University Store, On the Campus.
SUMMIT: Eastman Bookshop, 380 Springfield Ave.
TRENTON: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.

NEW MEXICO

SANTA FE: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

ALBANY: Albany Hardware & Iron Co., Broadway at Arch St.
F. E. Colwell Co., 465 Broadway.
BINGHAMTON: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
BROOKLYN: Abraham & Straus. Inc.. Dept. 290. Fulton and Hoyt Sts.
Amateur-Home-Movies, 194 Greenpoint Ave.
Buddy's Novelty Shop, 785 DeKalb Ave.
Camera Corner. Inc.. 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
H. B. Kay, 145 Jerome St.
Geo. J. McFadden, Inc.. 202 Flatbush Ave.
PARK CINE LABORATORY, 1250-51st St.
BUFFALO: J. F. Adams. Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
HEMPSTEAD: Agnew's, 47 Main St.
ITHACA: Treman, King & Co., care of George E. Houghton.
JAMAICA: Jamaica Camera Store, 8931-161st St.
LONG ISLAND CITY: Rapid Photo Finishing Co., 35-08 Broadway.
MIDDLE VILLAGE: Silber's. 73-22 Metropolitan Ave.
NEW ROCHELLE: Ollie V. Crennan, 498 Main St.
NEW YORK CITY: Abercrombie & Fitch Co., 45th St. & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
Dave Farley, News Stand, Times Bldg.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Joseph P. Hackel, 53 West 57th St.
Harry's Camera Exchange, Inc., 317 W. 50th St.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
Luma Camera Service, Inc., 330 W. 42nd St.
Madison Mart, 403 Madison Ave.
Medo Photo Supply Corp., 323-5 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Henry Mielke, Inc., 242 E. 86th St.
MOGULL BROS., 1944 Boston Rd.
MOTION PICTURE CAMERA SUPPLY, INC., 723 Seventh Ave.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
Pickup & Brown, Inc., 580 Fifth Ave.
Rab Sons, 1373 Sixth Ave.
Frank Tanham & Co., Inc., 9 Church St.
Henry Westpfal & Co., 4 E. 32nd St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
NEWBURGH: Baxter Pharmacy, 486 Broadway.
PELHAM: Kolb & Crawford, 129 Wolf's Lane.
PORT CHESTER: Hartnet & Mowbray, Inc., Capitol Theatre Bldg.
ROCHESTER: Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
SCHENECTADY: J. T. and D. B. Lyon, 236 State St.
SYRACUSE: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
TROY: A. M. Knowlson & Co., 350 Broadway.
UTICA: Carl K. Frey. 247 Genesee St.
Edwin A. Hahn, P. O. Drawer 522.
YONKERS: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

CHARLOTTE: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

AKRON: Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 183 S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
ALLIANCE: England Drug Co., Main & Park Sts.
CANTON: Camera Shop, 531 Market Ave., N.
CINCINNATI: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. Fourth St.
CLEVELAND: Dodd Co., 648-652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
915 Euclid Ave.,
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
COLUMBUS: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
DAYTON: Dayton Camera Shop, 1 Third St. Arcade.
PORTSMOUTH: V. E. Fowler, 824 Gallia St.
STEUBENVILLE: Beall & Steele Drug Co., 424 Market St.
TOLEDO: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Sand Beach Consolidated Corp., 823 Board of Trade Bldg.
Toledo Camera Shop, 1221 Madison Ave.
YOUNGSTOWN: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
ZANESVILLE: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

OKLAHOMA CITY: H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
TULSA: Camera Shoppe, Inc., 706 S. Boston Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.
Rochester Camera Stores Co., 311 S. Boston Ave.

OREGON

LAKEVIEW: Getty's Photo Studio, I. O. O. F. Bldg., Center & Main Sts.
PENDLETON: Snelson's Camera Shop, 817 Main St.
PORTLAND: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

ALLENTOWN: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
EASTON: Easton Sporting Goods Co., Second and Northampton St.
ERIE: Kelly Studios, 1026 Peach St.
HARRISBURG: James Lett Co., 225 N. 2nd St.
JOHNSTOWN: Johnstown News Co., 115 Market St.
PHILADELPHIA: Camera Shop, 5518 Germantown Ave.
51 N. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
117 S. 16th St.
H. & R. Camera Exchange, 438 Market St.
Klein & Goodman, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Edw. K. Tryon Co., 912 Chestnut St.
John Wanamaker, Dept. 546.
Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
PITTSBURGH: American Junior Studios, 725 Florida Ave.
Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
SCRANTON: Scranton Home Movies Library, 316 N. Washington Ave.
Wallace & Cook, Inc., 205 N. Washington Ave.
SHAMOKIN: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

PAWTUCKET: Thomas N. Simpson, Broadway and Exchange St.
PROVIDENCE: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.
WESTERLY: Vars Bros., 8-10 High St.

TENNESSEE

KNOXVILLE: The Snap Shop, Inc., 615 S. Gay St.
MEMPHIS: Memphis Photo Supply Co., 6 N. Main St.
NASHVILLE: G. C. Dury & Co., 420 Union St.

TEXAS

DALLAS: E. G. Marlow Co., 1610 Main St.
FORT WORTH: Camera Shop, Inc., 113 W. 6th St.
Lord Optical Co., 704 Main St.
HOUSTON: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
SAN ANTONIO: Fox Co., 209 Alamo Plaza.
WACO: W. A. Holt Co., Inc., 407 Franklin St.
H. H. Page, 115 N. 6th St.

UTAH

SALT LAKE CITY: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

BRISTOL: Kelly & Green.
MCGAHEYSVILLE: Cine Picture Service, East River Drive.
NORFOLK: G. L. Hall Optical Co., 257 Granby St.
RICHMOND: G. L. Hall Optical Co., 418 E. Grace St.
ROANOKE: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

BELLINGHAM: Clyde Banks, 119 W. Holly St.
MT. VERNON: Eldridge's Stationery Store.
PULLMAN: C. E. Graves.
SEATTLE: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
SPOKANE: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
TACOMA: Eastman Kodak Stores, Inc., 910 Broadway.

WEST VIRGINIA

HUNTINGTON: Honaker Book & News Co., 418 Ninth St.
WHEELING: Twelfth St. Garage, 81-12th St.
Uncle Jim, the Movie Man (W. J. Renner), 14th & Market Sts.

WISCONSIN

APPLETON: Johnston's Book Store, 311 E. College Ave.
Unmuth's Pharmacy, 208 E. Wisconsin Ave.
FOND DU LAC: Huber Bros., 36 S. Main St.
MADISON: Photoart House, 413 State St.
Photocraft, 305 State St.
MILWAUKEE: Boston Store, Kodak Dept., Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., Kodak Dept., E. Wisconsin & N. Plankington.
Photoart House, 844 N. Plankinton Ave.

UNITED STATES TERRITORIES

HAWAII

HONOLULU: Eastman Kodak Stores, 1059 Fort St.
Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.
Hawaii Film Supply Co., 148 S. Beretania St.

UNITED STATES POSSESSIONS

CANAL ZONE

ANCON: Lewis Photo Service, Drawer B.

PHILIPPINE ISLANDS

Manila: Denniston, Inc., 124 Escolta.

PUERTO RICO

San Juan: Carbia Bros., P. O. Box 828.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Casa Rodriguez, Maipu 277.
Cia Sud Americana Foto-Cine-Optica, Corrientes 624.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New Sauth Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

Sauth Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings', 93 Brisbane St. (next Quadrant).

Victaria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., The Block, 284 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna I: Foto-City, Karntnerstrasse Nr. 45.

BELGIUM

Brussels: J. Van Dooren, 26 Rue Leabeau.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Calumbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.

Manitaba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406.

Ontaria

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
Gladwish & Mitchell, Dominion Square Bldg.
Metropolitan News Agency, 1248 Peel St.
Street Photo Supply Co., 1479 St. Catherine St., W.

Saskatchewan

Regina: Bird Films, Ltd., 2325 Eleventh Ave.
Regina Photo Supply, Ltd., 1924 Rose Street.

CHINA

Shanghai: China News Co., 447 Szechuen Rd.
Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Emil Wachtl, Specialists in Cynecameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
V: Kodak Aktieselskab, Ostergade 1.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Noordwijk 38.
Soerabaia: Kodak Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pacha St. and Ramleh Sta.
Cairo: Kodak (Egypt) S. A., Midan Ibrahim Pacha, Continental Bldg.
20 Sharia Maghraby.

ENGLAND

Birmingham: Harrisons-Opticians, Ltd., 86 Worcester St.
Blackburn: Edwin Gorse, 86 Accrington Rd.
Bournemouth: J. E. Beale, Ltd., Photographic Dept.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
S. W.: Durbins, 131 High St., Putney.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
W. 1: Bell & Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28A Broadway, Ealing.
Durbin's, 66 Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).
Stockport: Hidderley Radio Sales, 48 St. Petersgate.
Yorkshire: The Midland Cine Service, 19a Briggate, Shipley.
Walter Scott, 26 North Parade, Bradford.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Louring.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Monte Carlo: Kodak Pathe S. A. F., 6 Blvd. des Moulins.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabls. J. ChOtard, 20-22 rue Bobillot.
M. Assemat, 95 rue des Petits-Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Çhamps Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361.
Foto Schaap & Co., Spui 8.
Groningen: Capi, 3 Kleine Pelsterstraat.
Hague: Capi, 124 Noordeinde.
Kodak, Ltd., Noordeinde 10-10A.
Hans Nieuwenhuis, van Hoytemastraat 51-53.
Rotterdam: L. De Heer, v/h Schonfeldt's Fotohandel, Hoogstraat 298.

INDIA

Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.

IRISH FREE STATE

Dublin C.1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mexico City: American Photo Supply Co., S. A. Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger. V. Carranza 11.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-72 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskompani, Postboks 125.
J. L. Nerlien, A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., (Antigua Casa, Lemare & Co.), Villalta 220, Apartado No. 813.

SCOTLAND

Aberdeen: J. Lizars, 118 Union St.
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St., C1.
381 Sauchiehall St., C. 2.

SIAM

Bangkok: Prom Photo Studio, New Rd., cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda Sant Pere 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Louis Stalder (Photo Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.

Hoboken to Hollywood

A highly entertaining comedy. Billy, transferred from the Hoboken office to the branch in Hollywood, decides to combine pleasure with business—a combination which frequently leads to disaster—and travel by car.

Billy and his wife join Vernon and his wife, who are traveling by caravan. Don't miss seeing this quartet out in the great open cactus and "Hop-eye" Indian country. Vernon repeatedly accepts Billy's advice and direction, the results of which nearly cost him the loss of life or limb!

SPIKE O'BRIEN·CHAMPION
MEETS ALL COMERS EVERY AFTERNOON AT SEASIDE ARENA
$500. TO ANYONE STAYING 4 ROUNDS

A Dozen Socks

Alice turns cold to Felix after meeting the big prize-fighter, Spike O'Brien.

After a wild ride in Felix's old flivver, they arrive at the beach, where they find Spike in the company of some bathing beauties, who twit Alice until she is so enraged that she urges Felix to meet Spike in the ring.

In a very amusing "fight," Spike goes down for the count, and Felix wins a purse and the lady's hand.

Kodascope Libraries, Inc.
35 West 42nd St., New York City

Closeups—What amateurs are doing

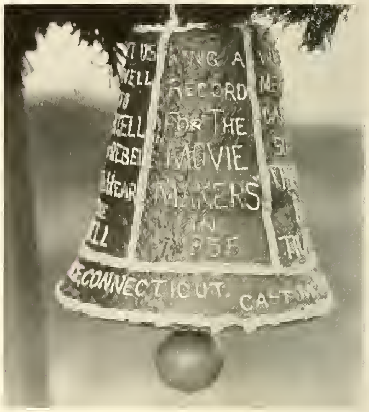
Ben Lyon, widely known as one of Hollywood's most ardent 16mm. fans, specializes in compiling film clips of famous people. It is seldom, our correspondent informs us, that Mr. Lyon returns from an afternoon tea, patio luncheon or other affair without a trophy in the camera to add to his private collection. One of the choicest items was some detailed footage in black and white and Kodacolor of the late Florenz Ziegfeld, caught at various times and with great difficulty. Now, however, Mr. Lyon no longer has this footage. After careful editing and titling, he has presented it to Billie Burke.

The boat deck of the *Mauretania*, assorted views of New Orleans, including the Mardi Gras, and a smattering of Yucatan volcanoes are among the extra 16mm. scenes offered in trade to his fellow movie makers by Dr. F. S. O'Hara, ACL. The genial doctor, a traveler and movie maker of years of experience, has gathered together these scenes, not as unfit for his own reels but as extra footage of material already amply covered in his extensive cine library. He invites swapping offers without any limitation on subject matter. Address him in care of the League offices.

The danger of filming in an Oriental harem, as posed by Mr. Heller on a cine tour

In Japan and China, 'ricksha runners served Gerald Heller, Canadian journalist, not only as bearers but on occasion as cameramen, during his recent travel filming in those countries. Mr. Heller has recorded his trip around the world on 8mm. film.

Genealogy will be put on celluloid to our knowledge for the first time in the proposed film, *The Copp Family*, now being prepared by Andrew J. Copp, jr., ACL, of Los Angeles, Calif. In a carefully authenticated script, Mr. Copp has outlined the descent of his family through twelve generations, from 1500 to the present day. The film will call for a number of basic scenes to be shot in England and the use of many historical documents in this country.



Compliments to Movie Makers made by E. M. Marshall, ACL

It will be seen that Movie Makers "rang the bell" in the Christmas celebration staged this past year by Ernest M. Marshall, ACL, of Redding Ridge, Conn. Mr. Marshall is an amateur movie maker and it appears that he is an amateur pastry chef as well, for the giant bell he constructed was built entirely of cake, which was trimmed with elaborate icing and clappered with an orange! We don't know which is more remarkable—the fact that the bell actually swung from its support, or that it actually was eaten later on—but we can assure you that the whole business was safely recorded on film.

Under the column heading, "Your Halifax and Mine," *The Halifax Mail*, in Nova Scotia, discussed the *Closeups* note of a few months ago about the lovely films of Nova Scotia made by Edward Bollinger, ACL, of Buffalo. Allen Fraser, staff photographer on the *Mail* and a friend of this magazine, sent us the clipping. It read in part, "The story in Movie Makers recalls to mind two of the happiest tourists that it was the lot of many Halifax people to meet last summer." All of which may prove that if you are happy and really like the places you visit you can make films as pleasant as the Bollingers'. Here's hoping.

Classified advertising

■ **Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.**

■ **MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.**

10 Cents a Word **Minimum Charge, $2**

■ **Words in capitals, except first word and name, 5 cents extra.**

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: Continuing these wonderful values for March: Simplex Pockette. late model, *f*/3.5 lens, $32.50; Cine-Kodak Model A, hand crank, *f*/3.5 lens, $27.50; Bell & Howell Filmo 70A, Cooke *f*/3.5 lens, in case, $44.50; Victor Model 3 Turret, fitted with 1" *f*/3.5, 1" *f*/1.5, 3" telephoto, complete in Deluxe case, $92.50: Victor Model 5, like new, visual focuser, with 1" *f*/3.5 lens, $79.50; Filmo 75, like new, Cooke *f*/3.5 lens, carrying case. $41.50; Filmo 70D with 1" Cooke *f*/3.5, 1" Wollensak *f*/1.5, 3" Wollensak *f*/3.3 complete with case, $185.00; Bell & Howell 57 projector with case, 400 watt bulb, $72.50; Victor Animatophone complete disc outfit with amplifier, fine condition, $85.00; Peko 16mm. sound on disc outfit with amplifier, turntable, 100 watt, $36.50; Bell & Howell Filmosound, like new, 500 watt bulb, complete with amplifier, list $712.50, $350.00; precision made adapters for Stewart-Warner Model B Hollywood cameras permit you to use any lens, $3.50. Lens Bargains: 15mm. Wollensak new type *f*/2.7 fixed focus, $30; new type focusing mount, $35.00; 1" Wollensak *f*/1.5, new type focusing mount, $30.00; 3" *f*/3.3 focusing mount, $24.50. Lenses for Stewart-Warner Buddy 8 cameras: 12½mm. *f*/1.9, $24.50; 1½" Velostigmat telephoto for same. *f*/3.5, $22.50. Bell & Howell Character Title Writer, complete, list $36.00, $14.50; Willo Cinemeter, new, list $9.50, complete with case, $5.15; RCA Photophone SOF projector, complete with 1600 ft. reel arms, amplifier, ready to use, 100 watt lamp, list $235.00, our price $137.50. For bargains that are real, write Bass first. Bargaingram No. 214 mailed on request. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott. Mass.

■ BARGAINS, used theatre projectors, parts, soundheads. turntables, amplifiers, horns. Catalog mailed. S.O.S. CORP., 1600 Broadway, New York.

■ SIMPLEX FADING GLASS, guaranteed to make the popular fade-in and fade-out effects. $2.00; PIXY PICTURES (25 ft.) 16mm. all new film, 75c each; GOLD SEAL SUPERSCENICS, 100 ft. 16mm. film subjects, $4.50 each. Send for list of various subjects. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ SOUND movie equipment; films, cameras, projectors: lowest prices; bargain lists free; write today. FRANK R. McLEAN, Box C, Coulterville, Ill.

■ BIGGEST bargains in films, cameras, projectors, accessories; write for free 16mm., 8mm. bargain lists. HOME MOVIE SERVICE, Box 32, Easton, Pa.

■ FOR SALE—Complete Filmophone with Filmo projector, 7 reels and records, hand mike, $275.00. W. WURST. 16580 Westmoreland Rd., Detroit, Mich.

■ CINE 8 Model 25 projector, $27.50; Model 60, $57.50; new Eastman K 75 projector, $150.00; Victor Model 5 camera, $100.00, 3 lenses; Eastman Model A, $25.00. MARKS & FULLER, Inc., 44 East Ave., Rochester, N. Y.

■ BARGAIN: Brand new Victor Model 3 cine camera, 5 speeds, 20mm. *f*/1.5 Hugo Meyer lens, factory guarantee, list $125.00, our price $89.50: limited quantity. RAB SONS, 1373 Sixth Ave., New York.

■ PROJECTORS, amplifiers for sound on film or disc built and repaired; try us. PIONEER AMPLIFIER SERVICE, 501 Surf Ave., Brooklyn, N. Y.

■ NEWTON Spotlight: gives professional effects; complete with extension stand and long life bulb. $15.00. CHARLES I. NEWTON COMPANY, 255 W. 14th St., N. Y. C.

■ USED BARGAINS: 16mm. Simplex Pockette camera with *f*/3.5 lens, new, $65.00, used $32.50; Keystone 16mm. movie camera with 1" *f*/1.5 Wollensak lens, list $72.00, used, $42.00; 8mm. Cine-Kodak model 25 camera with *f*/2.7 lens, list $45.00, used, $25.00; 3¾" Wollensak telephoto lens, *f*/3.3 to fit Bell & Howell and Victor cameras, list $75.00, spec. $30.00; slightly used Ampro Model A projector with 400 watt bulb, $79.50, regular price, $150.00; slightly used Bell & Howell A 75 camera with *f*/3.5 lens and carrying case, $40.00; Bell & Howell Model 57 GG projector with 375 watt bulb, $85.00, like new. WILLOUGHBYS, 110 W. 32nd St., N. Y. C.

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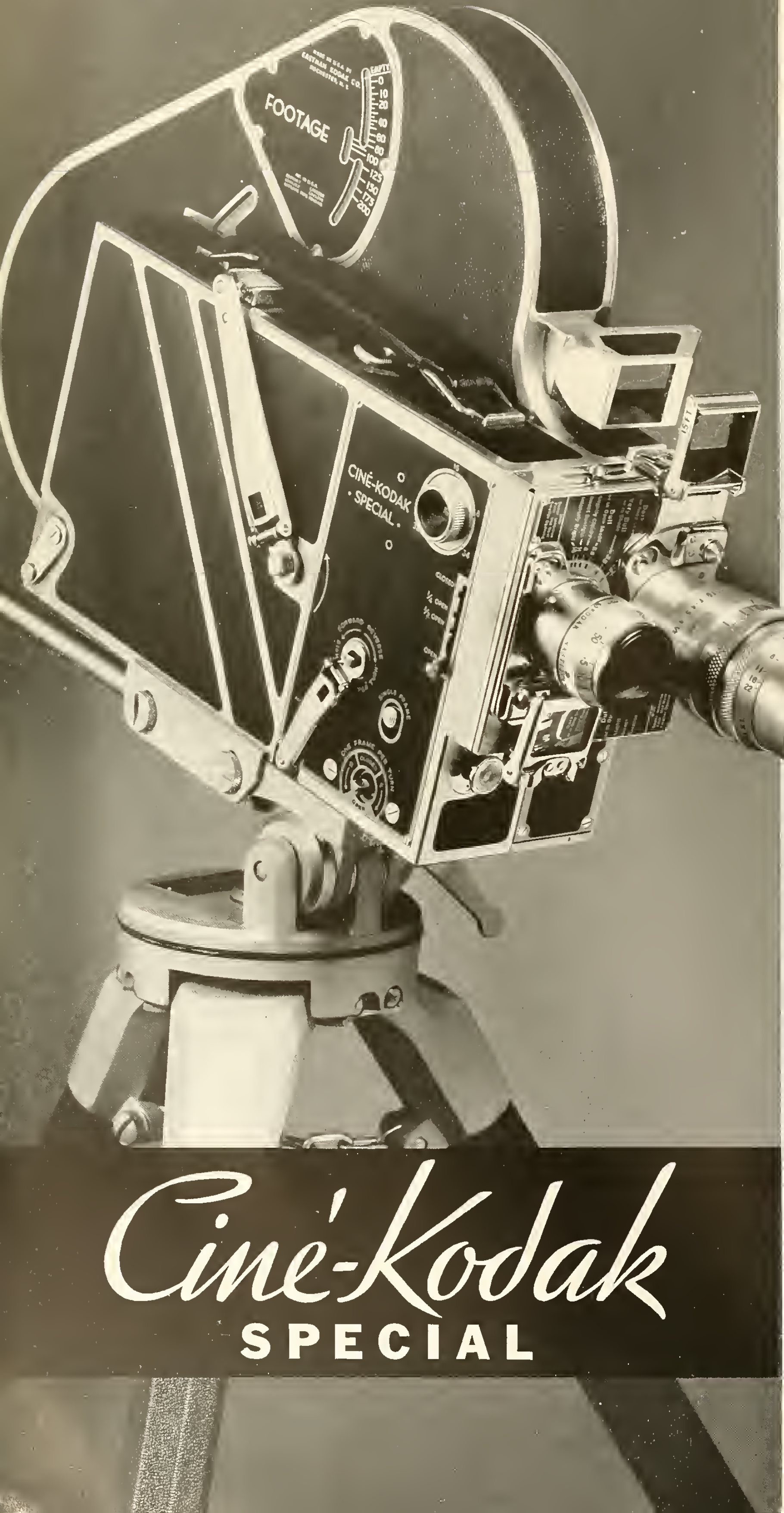

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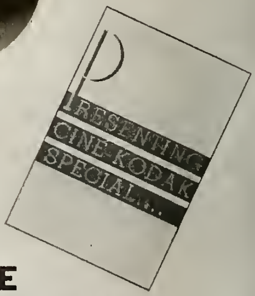

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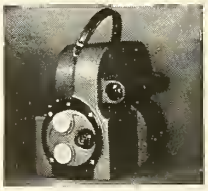

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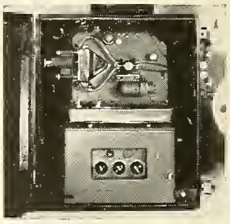

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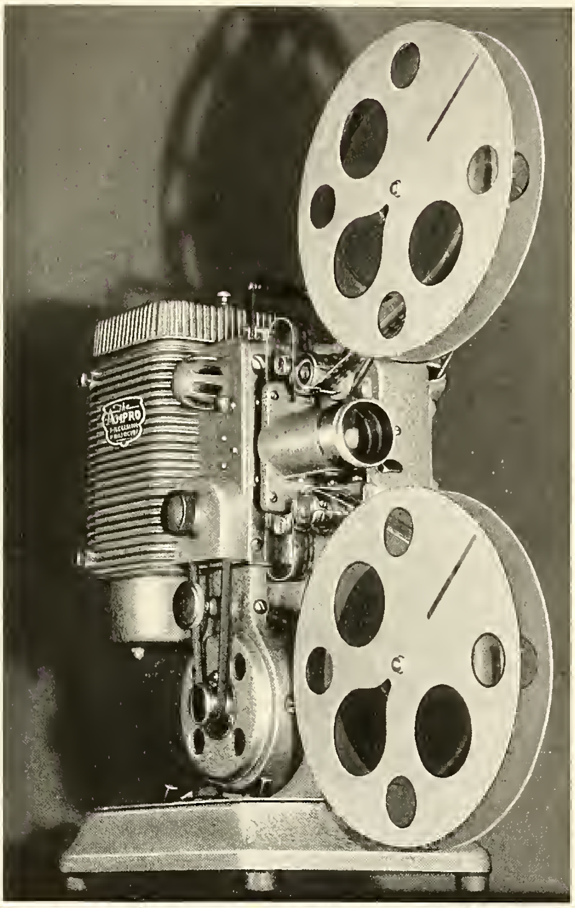

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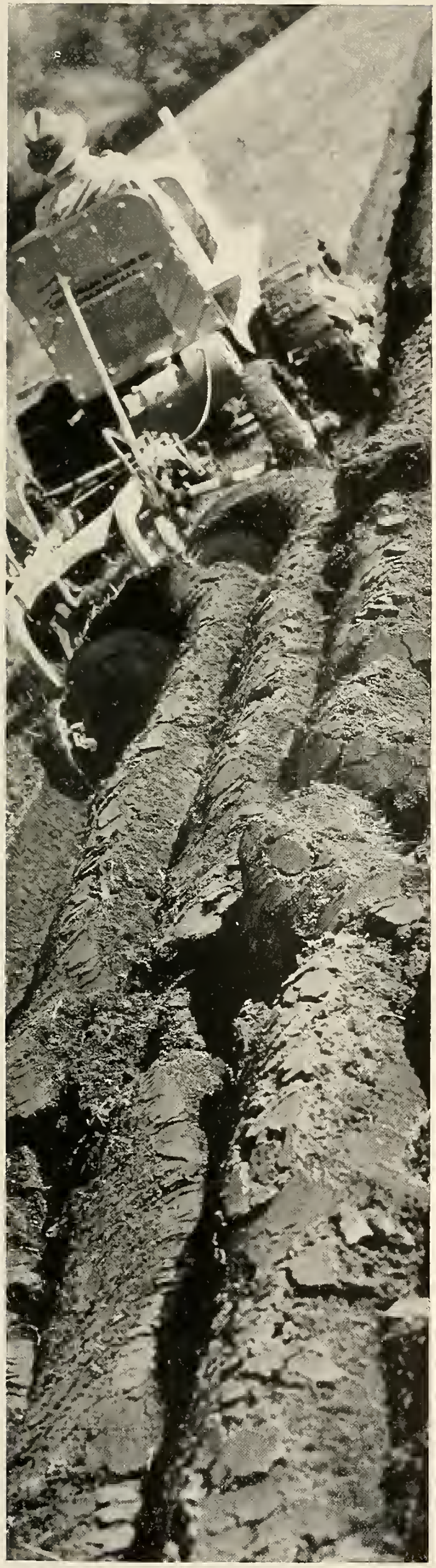

The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 10 April, 1935 Number 4

Cover design . . . . *A. Kronengold*

Cine craftsmen, *editorial* 149

Cataracts on celluloid . . . . *Leo J. Heffernan, ACL* 151

Making them funny . . . . *Epes W. Sargent, ACL* 152

Filming a new Africa . . . . . . *Marvin Breckinridge, ACL* 153

Spring screening . . . . *Paul D. Hugon* 154

Catching cine fins . . . . *Russell C. Holslag, ACL* 155

We film the "Y" . . . . *Robert Coles, ACL, and Charles Coles* 156

Filming for industry . . . . . . *Arthur A. Hebert, jr., ACL* 157

Cutting sound film . . . . *L. T. Sachtleben* 158

The little hen's dream, *photograph* . . . *Nella R. Galvin, ACL* 159

Filter freedom . . . . *Carl L. Oswald* 160

The clinic . . . . *Frederick G. Beach, ACL* 161

News of the industry . . . . . . *Russell C. Holslag, ACL* 164

Amateur clubs . . . . *James W. Moore, ACL* 166

Closeups 167

Around the world with Movie Makers 178, 180, 181

Featured releases 179

Practical films 182

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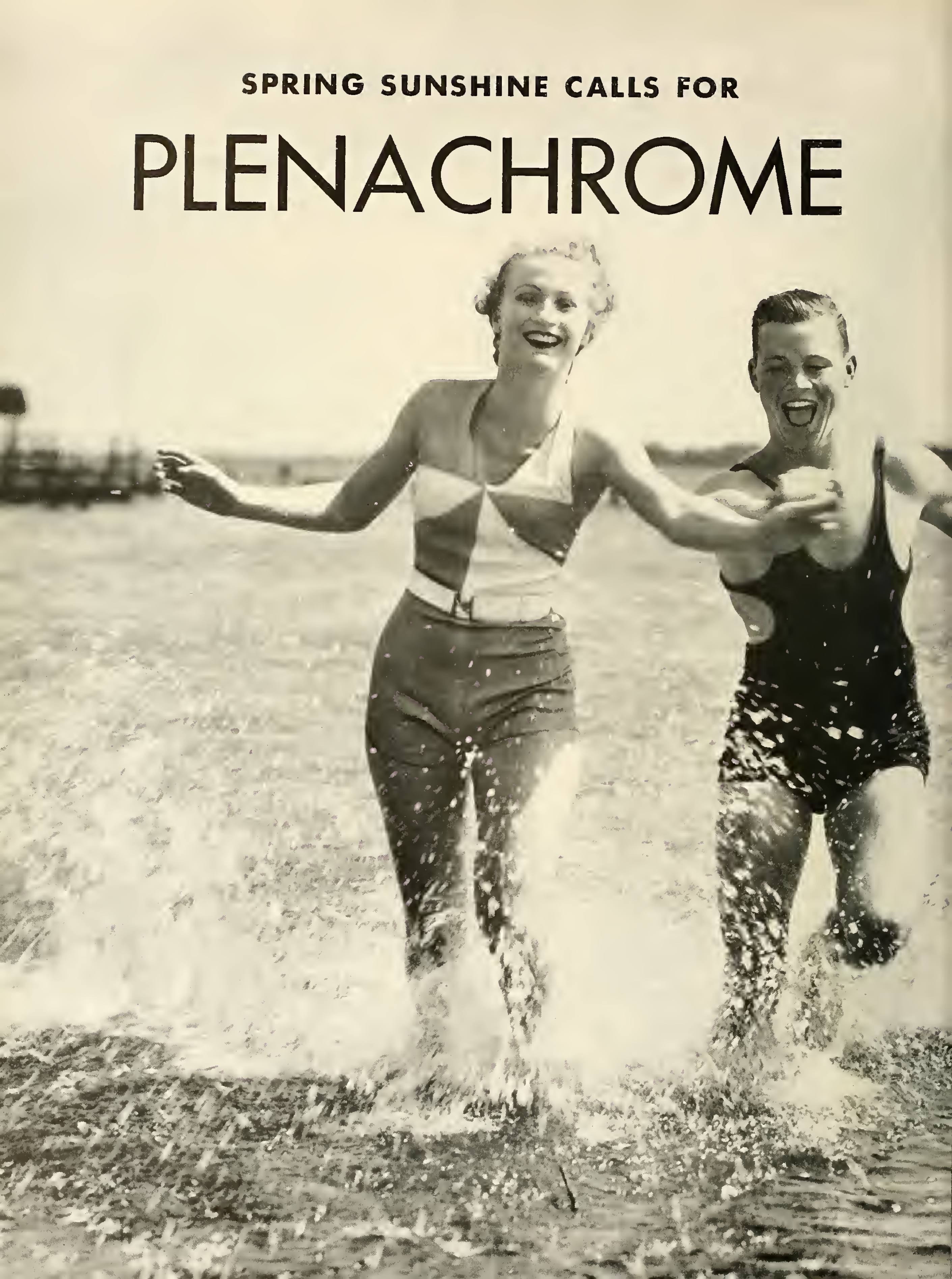
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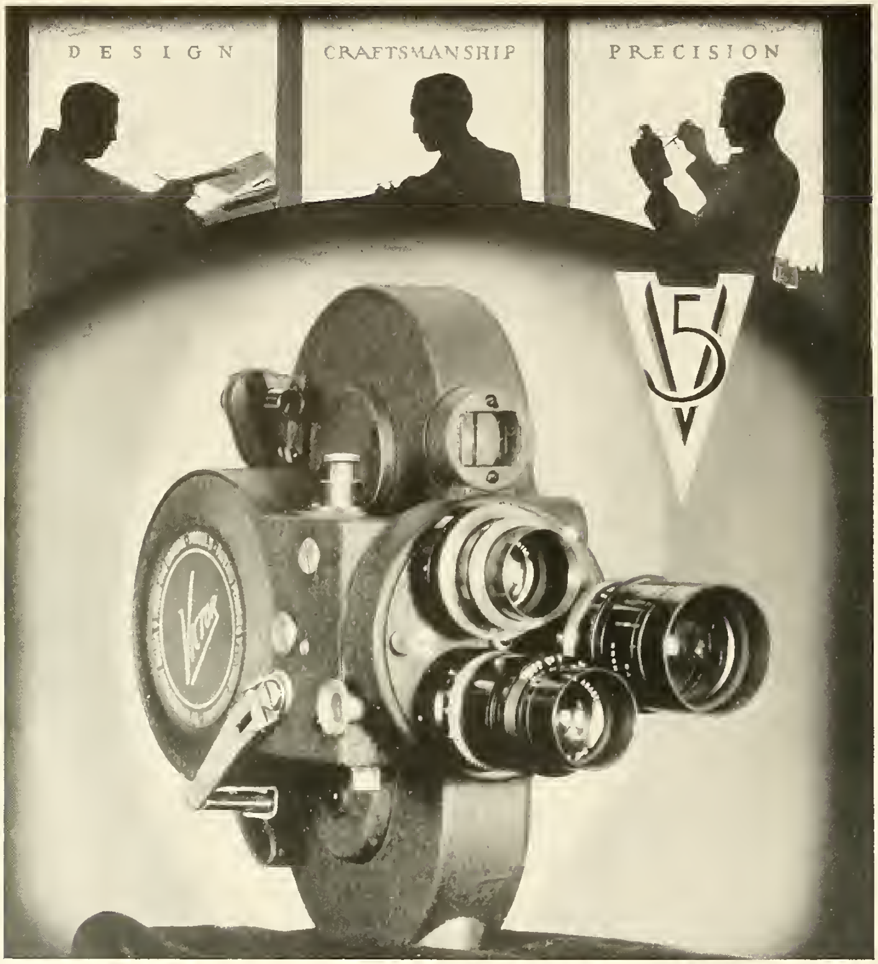

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Cine craftsmen

MOVIE amateurs have been aware, for some years, that their avocation is served by an industry whose inventiveness and resourcefulness have never failed to produce a good supply of new equipment in a steady stream, depression or no depression. Indeed, so generous has been this supply that critics of amateur filming have said that movie making has been made so easy as to discourage personal inventiveness and to build up a group of cinematographers who could do nothing unless they had a machine with which to do it.

The discussion, *Tricks for every camera*, by Kenneth F. Space, ACL, in March Movie Makers testifies admirably to the truth of what this magazine and the Amateur Cinema League have known all along, which is that the inventiveness of individual filmers would, when once it got well into action, match in activity and vitality that which has come from the amateur movie industry in the decade and more of its existence. Mr. Space is an amateur whose suggestions are not academic but practical, since he devised many of them and has carried them out. At times he has contrived with little equipment, at others with much. In either case, he has worked out new methods suited to amateurs and free from the complexity of theatrical studio procedure.

This amateur inventiveness is growing most encouragingly, as evidenced by the communications which come regularly to *The clinic*. It is possible that the depression may have given the initial impetus, but manufacturers and dealers do not report that amateur ingenuity is causing any decrease in sales for the incidental items of personal movie making. Actually, it seems to work the other way, and the more ingenious the amateur, the more interested he is in offerings of other ingenious people in the manufacturing group. The net result is that inventive amateurs are supporting the efforts of inventive purveyors, and a highly satisfactory interplay of technical capacity exists between the two.

This has long been true of still photography, although in that field amateur inventiveness has shown itself in the work of developing and printing to a greater degree than in the prime function of original creation that one might say is the real area for amateur effort. Happily, with amateur movies, these cinematographic chores—for they are chores, no matter how interesting they may be themselves—are done by film manufacturers, leaving to amateur cinematographic initiative the important field of putting more and more interesting scenes on film and of devising new ways of doing this. The amateur's greatest freedom in movie making is found in exactly the phase of his work in which creation occurs.

In the early days of theatrical motion pictures, before great studios were equipped with complex machinery to perform cinematic tasks with exquisite and satisfying results on the screen, the technicians of pre Hollywood days were contrivers and inventors of simple ways of getting novel effects. They were cine craftsmen and not cine mechanics. From them came novelties piled upon novelties. They had little to do with and did much with it. It seems entirely probable that this same craftsman's spirit will push cine amateurs forward to new developments in their own special range of endeavor.

Photographs by Leo J. Heffernan, ACL

A broad waterfall is usually better material for the cine camera than the slender cascades, for its proportions are more nearly that of the screen and it is possible, in an establishing shot, to present the whole sweep of the cataract rather than only a cross section. "Panning" is tabu.

Cataracts on celluloid

LEO J. HEFFERNAN, ACL

THE most fascinating and perhaps the most abundant of Dame Nature's high jinks are the spectacular waterfalls to be found in every state in the Union and probably in every country in the world. Poets have sung praises, artists drawn pictures, composers written songs of the spirit of the waterfall; but the cine worker, by means of good photography and cleverly edited sequences, is able to capture, to a degree not otherwise possible, the true beauty of the phenomenon.

Some cascades are high but of ribbon like width. Undeniably, a certain amount of study is necessary in composing the individual shots of this type of fall because, if it is photographed in the ordinary way, it will occupy a narrow, vertical space in the center of the screen, while sixty to ninety percent of the picture area will be occupied by the possibly uninteresting details of the surroundings. To make such falls more impressive, take upward angle shots from the lowest possible position at one side of the base of the falls. Bizarre effects may be produced from this viewpoint by setting the camera at a rakish angle. By way of contrast, the next shot might be taken from a position near the brink, with the entire sweep of the falls included in the field of view. Such scenes should not remain on the screen overlong, as it is necessary to change the camera position frequently to hold audience interest. Views of this type of waterfall, taken from in front, are best when they are framed by trees or shrubbery. The resultant arrangement, with a stationary object in the foreground and a moving background, imparts an illusion of depth. Expose only for the view beyond the fringe of leaves or shrubbery, as it matters little whether the frame is brightly lighted or appears in silhouette. If it is impossible to use objects near the falls as a frame, suitable material may be found farther away, in which case a three or four inch telephoto lens will serve to bring the falls suitably close. Working with a long focus objective has this advantage, namely, that one may adjust the size of the frame of foliage by moving closer to or farther away as desired without any considerable change in the size of the waterfall itself.

Broad waterfalls usually make better cine material, inasmuch as their shape conforms more nearly to the proportions of the screen. Thus, if the movie camera is moved close enough, the picture area will be almost entirely filled with the arresting action of tumbling waters, and there are few sights more graceful to behold. Since motion is perceived only by means of the delicate nuances of light and shade, created by the play of water, exposure is very important. If too much is given, the scene will be "burned up" and most of the detail lost; whereas, if the shot is underexposed, the water is likely to appear muddy. A reliable exposure meter is the obvious answer.

Waterfalls are invariably white, and this quality enhances their beauty but at the same time produces various lighting problems. Obviously, if a fall is photographed while the sun is shining directly on it, the resultant picture will be in a uniformly high key, with surface irregularities invisible, and the flow of water will be barely noticeable. In other words, the glare of light on the falls will eliminate most of the essential details. A much more effective picture will be obtained when the sun's rays are shining obliquely upon the falls, at which time the individual jets or spouts of water will cast shadows upon the face of the waterfall, and the jets, lighted from the side, will acquire a round, modeled quality which is not discernible under flat front lighting. Thus, a fuller conception of the salient features of the phenomenon is brought to the screen.

There is a popular fallacy to the effect that waterfalls photograph best on cloudy, overcast days, but this probably originated in pre panchromatic times. The highly actinic blue rays from the sky portions of the picture cause waterfalls to look gray by comparison, when so called orthochromatic or less sensitive emulsions are used. A dull sky solves the problem for photographers in this case, as it is a fact that a more even distribution of light values prevails on dull days. However, with panchromatic or supersensitive film in the cine camera, scenes of waterfalls obtained in bright sunshine will be far superior to those taken on gray days, as these emulsions are much less sensitive to the blue end of the spectrum.

In most outdoor scenes, full advantage of panchromatic film is obtained only through the use of a color filter. This is especially true in waterfall views where a considerable portion of sky is included in the picture. The most impressive quality in a waterfall is its soft whiteness, and it is important that this quality be emphasized. It is permissible to key the sky down, even to the point of over correction, by employing a deep yellow or orange filter, such as the G or 23-A (Wratten). If, within camera range, there are white clouds which border upon the area occupied by the waterfall, it is important that the brink of the falls stand out clearly, or this line in the picture will be "mushy," for the falls and clouds will have approximately the same tonal values. If the very dark sky which results from over correction clashes upon one's sensibilities, a weaker filter may be used. The green filter X1 (Wratten) is said to give perfect monochrome rendition on supersensitive panchromatic film, and this filter will cause foliage and other vegetation near the falls to be reproduced in higher key.

One may dispense with filters if little or no sky is included in the picture. It must be remembered that filters are not to be used "just on general principles." They should be employed to bring out certain potentialities in a scene and are a boon only to the emulsion; they *never* help the lens.

Because of the odd scene pro-

[Continued on page 168]

Making them funny

EPES W. SARGENT, ACL

Ewing Galloway

Travel reels may be enlivened with incidental humor

READY for your homework? Take a sheet of paper and write down the names of ten outstanding dramatic directors. That was easy, wasn't it? But now write down the names of five top notch comedy producers. Well, you needn't be ashamed. There are not that many. There are more than that who think they know all about comedy production, but some of them do not understand even the fundamentals. Yet the basic ideas are simple and easily applied. From some angles, the amateur is better fitted to turn out good comedy than many professionals. He is not rooted to old ideas.

To begin with, it should be realized that there are two sorts of comedy—mental and visual. If you see a man falling into a basket of eggs, with the usual result, that's funny. You can realize that it is funny merely by looking at it, hence it is visual comedy. Mental comedy, on the other hand, depends upon the idea back of the action. You see, for example, a man and woman in a love scene. A man with a gun enters. That is not funny. But if you know that the new man is not the woman's husband and that it is all a joke being played upon the suitor, then you laugh, in anticipation, because you know it's a joke. That is mental comedy; there is an idea behind the situation. Mental comedy is less amusing than the purely visual type, but, if the visual type is backed by the mental, then you achieve the ultimate in comedy. It is both something to see and something to think about.

Then there is another angle; there is comedy arising from the situation and comedy deliberately introduced to lighten a too rapid development of dramatic action. That last is known as comedy relief. It is most useful when properly introduced, but it requires careful handling.

If you have seen more than three feature pictures, the chances are that one of these is a crime story with a blundering detective. He is the comedy relief and he acts as a sort of brake to keep the story from running away. Whenever the action mounts to too high a peak of suspense, he functions, there is a laugh, and the result is the same as when a safety valve pops. The pressure is reduced. The danger of the suspense mounting so rapidly that the tension breaks in the middle of the story has been avoided.

It is well in planning comedy to remember that the visual is more effective than the mental and that it is best when backed by an idea. In general, comedy arises from the creation of a sense of superiority. You laugh because somebody has suffered a contretemps to which you believe yourself to be superior. It is a matter of degree. For example, you see a tramp fall on a banana peel; it is funny and you laugh, but you will laugh twice as hard if the victim is a pompous fellow in a frock coat and a silk hat. If it can be arranged that he falls on and crushes the hat, you again increase the comedy of the situation, while you can wring still more humor out of the happening if you previously have stressed the victim's pomposity.

Frequently, action, not in itself amusing, can be lightened by introducing humor. Suppose that the comedian is fleeing from an avenging force and the plot calls merely for the man to run through three or four scenes, to indicate a long flight. You can show a man simply running through the field of the camera, which is not funny. But suppose that you want to brighten this up. Then you would introduce some humorous business in each scene. It does not help the narration of the story any, but it does make for a more entertaining product.

Perhaps in the first flight scene the comedian trips on a child's cart, left on the sidewalk, and he falls. It's funny. In the next scene he dashes through a gate which swings back and closes on his coat tails. People will laugh as he struggles to free himself. They probably will laugh still more if he wriggles out of his coat and does the rest of the sequence in his shirt sleeves. In a third shot, a big dog wants to play with him, leaping and fawning on him and, in the fourth scene, a man stops to ask him a question. It will be visually funnier if the man carries an ear trumpet. In a case such as this, think up a bit of business for each scene and get as much variety as possible.

Remember that these scenes will be funnier yet if shots of the pursuer are cut in. It is funnier if the comedian barely escapes being caught, and to establish this you will need the cutbacks. Incidentally, cutting back will give more variety. One might have some "gags" for the pursuer, too. Have him kick that cart out of the way and stop and stamp on that deserted coat. He can get his own laughs.

Sometimes delay will heighten the effect. Years ago, Chaplin made a Keystone comedy with the main scene on the stage of a theatre. Half a dozen times he almost fell through an open trap. Each time that he recovered his balance there was a stronger laugh. When he finally did fall through, there was a howl, built up from what might have been only a giggle had he fallen in the first time.

Reiteration is another valuable aid. Years ago, so long ago that fake counts still were regarded as being funny, a man wrote a script about a count. The head of a certain company wanted to do the man a favor and he could not very well tell him that the story was stale. He bought it, but in the produced story there were a *dozen* fake noblemen, all alike. That made enough difference to carry the story.

The same repetition also applies to business. Those who saw *Judge Priest* will recall that the climax of the picture is an old man spitting tobacco juice into a

[Continued on page 171]

Suggestions that will add laughs to personal films

Filming a new Africa

New cine subjects found in Africa by a veteran filmer

MARVIN BRECKINRIDGE, ACL

"YOU must have made some wonderful movies of lions and tigers when you were in Africa!" say many of my friends, and they are all wrong. Taking movies of wild animals needs special skill, equipment and personnel, and it already has been done well in numerous African features; there are no tigers in Africa, and it is doubtful if I would have filmed them if there were. I even gave Felix Leo a well earned rest.

Instead of a picture of loping giraffes and dancing natives, I brought back from Africa sequences of archeological, educational and sports subjects.

Six o'clock one fine September morning found me walking briskly away from my round mud cottage with its thatched roof and pretty flower bed. I had to wait until six, as it is dark until then, and in the murky dawn I might have met some animal that had missed its dinner and was willing to substitute me for an antelope. My walk led along a narrow dirt road, between hills crowned with tremendous boulders typical of Southern Rhodesia, hills where, so tradition and romanticists tell us, King Solomon got his gold.

Here in this valley, on a neighboring hill, were the only great stone buildings erected in primitive Africa. Perhaps they were part of King Solomon's mines, perhaps they were built under Arab influence in the Twelfth Century. Nobody knows.

I spent two hours clambering over the ruins of Zimbabwe, exploring the separate rooms and climbing to the top of the fort to watch the sun rise. Then I went back to get my English breakfast, my movie camera, my tripod and my two native boys, Whisky and Sixpence, and their little assistant, Jumbo. They all carried my equipment, and Sixpence translated my wishes to a handful of visiting natives who took part in the film. Since he knew little English and I knew no Mashona, most of our communications were in the sign language. Whisky soon learned how to set up a tripod and put in the handles, while Jumbo's main reason for existence was to hold a red lined parasol over the camera, except when it was actually in operation, to prevent injury by the sun. He was not entirely successful, for he would sometimes get absent minded and join the native actors, so that I quickly learned the words for "wait" and "come here" in his language.

An ancient in cine pose and, below, an educational shot

Photographs by Marvin Breckinridge, ACL

Three days were spent shooting for two or three hours in the morning and the same time in the afternoon (the middle of the day is hopeless because the light is completely flat and the brilliance impossible). When I was not filming, I studied the country and planned the forthcoming scenes. In the evenings, I loaded magazines, while shut in the only wardrobe, by the aid of a loyal friend who leaned against the door. These were days and nights of effort—effort to see that equipment weighing eighty pounds was carried safely where it should go, effort to explain to a group of Mashonas not to look at me when I was cranking the camera, no matter how funny I seemed, and effort to see that no vital part of this fascinating and unspoiled subject was forgotten. It was a welcome rest to take a motor and a train for almost a thousand miles to Victoria Falls.

There the still cameras came into play, and the movie camera rested in preparation for venturing into the Belgian Congo.

When the movie equipment did come into action, there were some remarkable subjects. Golfers may have heard of the course in Uganda, on the shores of Lake Victoria, where it is a rule that if a ball falls into a hippopotamus track it may be removed by hand without losing a stroke, but I wonder if many of them have heard of a nine hole course in Elisabethville, in the southeastern part of the Belgian Congo, where there are one hundred and twenty ant heaps, each three or four times as high as a man? That is something to write home about—or, better still, to film. So my camera and I, with a couple of black caddies as assistants, stalked two golfers down the hilly fairway, watched one of them trying to get off the side of a great, fat ant hill, where his ball had lodged, and recorded their skillful putting on the hot, black cinder green.

To vary the movie diet, and at

[Continued on page 172]

Spring screening

PAUL D. HUGON

Cine suggestions for making a reel of many subjects

BETWEEN the dry as dust authenticity of a supposedly educational film on the one hand and the sparkling freshness of a humorous production on the other, there is very little difference that cannot be covered by the one word "parallelism." Any subject which does not, by its very nature, require a reverential treatment, can be made amusing and snappy by repeated minor key variations.

Since spring is in the air, it is as good a subject as any other with which to illustrate. The trick is this: whenever a serious scene is necessary, follow it with a trivial counterpart—the bird singing on the bough is followed by the disheveled young woman singing at the piano; the farmer, plowing his field, by the fat lady turning up a handful of earth in a window flowerpot; the new buds on the chestnut trees by the new blouse at the dressmaker's; the country by the city; the sublime by the ridiculous. That is the way most music is composed, and it is a good way to compose a scenario in which no dramatic plot is apparent. Such a treatment—major key and minor key running parallel—far from being beneath one's dignity, on the contrary is a most useful principle. Behind it all is an understanding of essentials, an appreciation of the natural urges which manifest themselves in such a variety of ways.

Implied in spring as a theme is the philosophy of growth, of renascence, of hope revived. A film of spring will be satisfying only if it leaves that impression.

In constructing the scenario for a short subject, such as would be a picture of spring, it is always advisable to begin by making an exhaustive list of possibilities. This may be distasteful to the reckless user of footage, but it is essential to the one who wants the best results. Putting two and two together is the secret of invention, and putting two and two together begins with putting one after one. Number one, in this case, is growth. Trying in succession the various senses, one finds growth that appeals to the eye, growth that appeals to the ear and growth that is perceived by the muscles, often all combined or expressed in terms of one another. The eye sees apple blossom, cherry blossom, weeping willow buds, new radishes or new lettuce in a truck garden, new clothes on Fifth Avenue. The ear perceives the lowing of the calf, the sound of children's roller skates on the sidewalk. The muscles feel the joy of hiking under a windy sky, the fun of sailing toy boats on park lakes, the exercise of flying kites.

The farm in spring is a dramatic and beautiful subject

New birth is exemplified by a litter of puppies, a brood of chicks or ducklings, the mother swan protecting her young, the suburbanite dragging home mysterious garden implements, or wheeling the twins up and down the sidewalk, and the fisherman digging up his reels and books of flies out of the closet. Of course there are reverse symbols, such as putting away furs, snowshoes, skates and the like. A sudden shower or the effect of high wind on trees or skirts can be dragged in as opportunity offers. There is no lack of material; the difficulty is rather how to choose and connect.

One of the most effective of recent connecting links is the wipeoff. As part of the first scene remains on the screen while the second makes its appearance, the wipeoff clearly establishes in the spectator's mind the idea of comparing the scenes. Therein lies the humor—the healthiest kind of laugh comes from the discovery of one's own thoughts connecting two scenes that have no apparent relationship, when they are found to express great truths of nature. The parallelism has to be abundantly clear, and the wipeoff is one of the clearest devices in existence. As to its design, this is a matter for individual ingenuity. The only danger is in attracting attention to the device itself, when its sole purpose is to establish an unnoticed link between the scenes. Failing the wipeoff, a rapid dissolve would be almost as effective and, failing that, the simple cut is best. In fact, both wipeoff and dissolve should be limited to a few shifts of scene, while the cut will remain the standby.

Orville L. Snyder, courtesy Caterpillar Tractor Co.

After the first few scenes, the surprise can be enhanced by reversing the order, the minor key preceding the major key. A child is sailing a toy boat on a city lake; the camera follows the boat until it is well centered in the finder; dissolve to a shot of a huge ocean liner occupying exactly the same camera space and headed the same way, suggesting the beginning of the travel season. The adult who has won his leisure is indulging in the same urge that prompted the child to send out his frail craft on a few square yards of faucet water.

Titles, of course, are another form of connective, old but still effective, and happily, next to love, spring is the easiest subject to title in the entire field of cinematography. Any book of standard quotations will yield a whole panoply of felicitous, ready made phrases from the world's greatest writers, from "Spring hangs her infant blossoms on the trees" (Cowper) to "Dissolving snows in living torrents lost" (Thomson). Discretion may require that the authorship be acknowledged, but there is no copyright in ideas. An hour spent with the quotation book while preparing any scenario will [Continued on page 165]

Your rod form is
given no benefit
of camera doubt

Catching cine fins

RUSSELL C. HOLSLAG, ACL

Marriage of two
hobbies provides
more fun for both

FISHING! What a thrill the word awakens in the breast of the ardent enthusiast who, all the long winter, cherishes the memory of his last summer's experiences and has spent many a long evening testing and sorting his lures, oiling and polishing his reels and getting his line and tackle in shape.

But—filming! There's another magic word. In these days of daylight artificially created indoors, the movie enthusiast hardly can be said to spend his winter time preparing his apparatus for the open season, unless it be by using it.

Now, when two such absorbing hobbies get together for a summer's outing, the result is bound to be productive. Such was the case in a fishing and filming expedition undertaken last summer by two friends, and the pity of it is that this narrative will have to be written almost completely from the point of view of the one of these partners who, while experienced at filming, is a novice at fishing. Let the other, whose outstanding skill in fishing added so much to the trip, betake himself to the editor of an outdoor magazine and to him submit an article on making movies! We shall then be quits.

Let the outcome speak for itself, for, after the cameraman had pulled in his first fish and after the fisherman had shot his first film, each of our enthusiasts sprouted a new hobby.

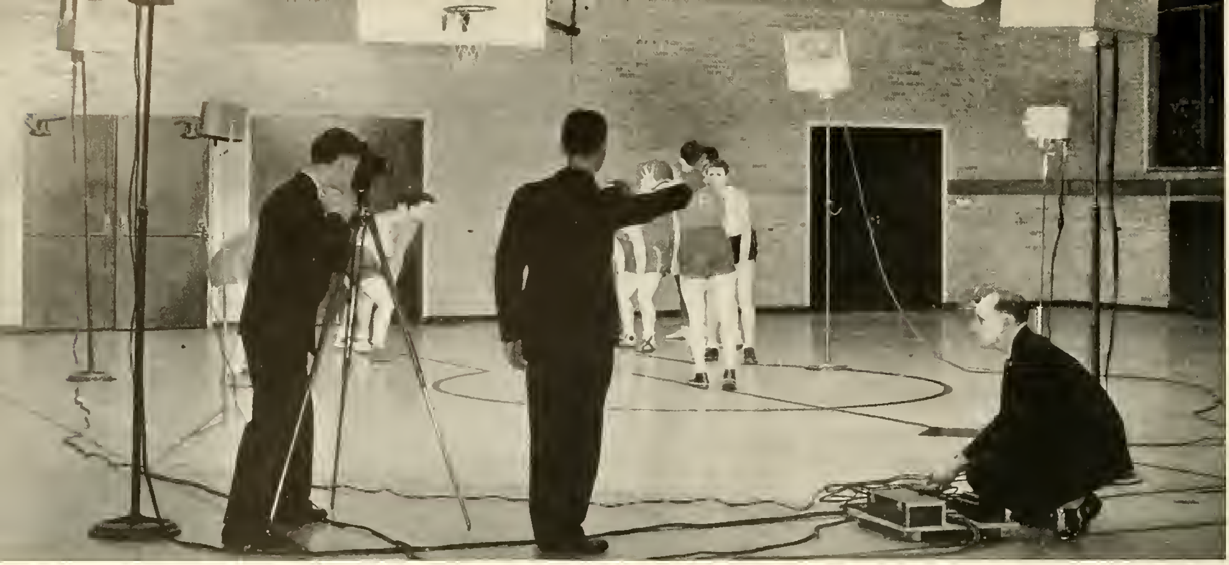
The conditions for good movie photography of fishing are, literally, as big as all outdoors. Our particular expedition invaded the Adirondacks, at the season which fishermen deem appropriate for casting various kinds of lures in the water in the hope of attracting the wary bass or voracious pike. These denizens of the Adirondack lakes had, on this occasion, the dubious privilege of being hooked by one specialist and filmed by another. Sometimes it was the fish that got away and sometimes the picture, but the memories are excellent, both in the frying pan and on the screen.

But, to get back to shooting—of course, the presence of some kind of a body of water is presupposed, and the cameraman immediately thinks of closing down a bit over the lens stop he would use ordinarily. This is certainly a good dictum to follow when actually out on the lake or river on a bright day, but it must be tempered to suit the circumstances when closer to shore. The fish may be taking the bait in the middle of the lake, but the big fellows generally lurk nearer the shore where ledges are formed by rocks or submerged trees. There they can lie concealed, to dart forth with lightning speed when a tempting morsel presents itself. The surface of the water inevitably will be present in the picture. Observe this surface. If the clear sky is reflected in it, then stop down. But if you are closer inshore, so that the portion of the water you see through the finder reflects only the dark pines which line the water's edge, it will be better to open up a bit. In addition to this, any fisherman will tell you that they bite better on overcast days. There seems to be nothing you can do about this except to acquire a fast lens and to master the habit of careful focusing.

Among the details of fishing, nothing is better adapted to produce an interesting cinematic record than the art of bait or plug casting. Truly, a well performed cast is a very pretty sight. The flexible rod is propelled by the arm in a sort of whiplike motion, the body pivoting from the waist. The bait flies out over the water from the tip of the rod, carrying the line behind it in a long, graceful arc, and finally plumps into the water with scarcely a sound, perhaps forty or fifty feet from the fisherman. No need to photograph a good cast in slow motion; if rightly done, it is an easy, graceful operation, the effect of which is best at normal speed. One who can make a good cast is always proud to show his skill and will engage to put the bait in the water at any place you wish. Make him live up to his promise, for you will want to train a telephoto lens on the spot where the bait lands. Choose a sunny day and ask for a lure in the form of a light colored plug. Station the camera so that the lens axis is more or less parallel to the line of the cast. Try to find a spot where the fisherman can stand on one shore and cast at a target—a rock or sunken tree—near the opposite shore. The camera then can be used on a tripod and two lenses may be employed—one a short or normal focal length for the entire cast as a unit and the other the telephoto for the closeup.

The actual fishing operation, done from a boat or canoe, calls for preparedness at the camera. The so called Adirondack guide boats are built along the general lines of a canoe but are more staunch and roomy. The best place for the expectant cameraman is at the bow of the boat, from where he can command a view of the fisherman, the paddler and the area being fished. A combined fishing and filming expedition cannot fail to be more efficient if the services of a competent local guide are employed. This person knows the likely spots where the fish strike, he can maneuver

[Continued on page 172]



Edwin T. Schwarz, ACL

Lighting setup for gymnasium sequence as here described

We film the "Y"

ROBERT COLES, ACL, and CHARLES COLES

IF YOU want some real problems in which to exercise your cinema skill, try making a picture of an athletic club or Y.M.C.A. Such a picture offers an infinite variety of problems in cooperation, personnel control and interior lighting. Some scenes barely allow room for a camera setup, while others are so large as to tax your lighting equipment to the utmost.

One of the major problems is getting the aid of the members of the organization to provide proper background action. It is not possible usually to get the organization to assign a group of actors for the job, but it is quite feasible to obtain cooperation from nearly every one as the picture is being made. The best method, we found, was to approach somebody and say, "We are taking a film of the 'Y' activities. We would appreciate it very much if you would just walk through this scene—it is really very simple." However, no attempt was made to try to persuade a bashful or reluctant person to appear before the camera. If the person does not react favorably to a suggestion, simply ask somebody else and save your time and temper. If he agrees, take him to the scene and, instead of trying to describe the action you wish him to perform, simply rehearse it yourself as he watches. Then let him try it, and correct any mistakes or unnatural movements.

After the first arrangement was made with the "Y" authorities, one of the secretaries was assigned to help on the film. This gentleman proved very valuable, for he smoothed the way by introducing us to athletic instructors, teachers or club leaders and by assisting in handling large groups. In the case of special gymnastic equipment, such as high horizontal bars or parallel bars, arrangements were made in advance to have some expert on hand. The social director helped by advising when dramatic club plays or special parties were to be held. By so planning action ahead, much time may be saved. If, as in this case, the activities are scattered over many floors, advance planning also will save effort in moving the lighting equipment.

How to arrange for actors, lighting and other factors

Two sets of interior lighting equipment were arranged: one was designed for small scenes and the other for large areas. In the case of the small, special exercise room and the punching bag room, the small lights were used. The theatre and the large gymnasium required the large lights.

The lighting equipment for smaller scenes consisted of four units, each unit containing two Photofloods in reflectors. Back lighting was provided by two spotlights with Photoflood bulbs. In addition, a fifteen ampere twin arc light was used for general illumination. Because most of the action was away from walls, and because nothing faster than an $f/2.5$ lens was used, the above equipment was necessary for adequate illumination. Instead of attempting to utilize the full sensitivity of fast film and the speed of high aperture lenses, the light intensity was built up to the point where a slower lens would give full exposure. The use of lenses operating at $f/2.5$ and $f/3.5$ resulted in sharper pictures, greater depth of focus and added brilliance.

For the large scenes, two double and two single units were constructed. It was essential that the lights be capable of being raised to a height of at least eight feet, so that it would be possible to reflect the illumination to the back of the large scenes. Four second hand, theatre floodlight stands, each five feet high when telescoped, were purchased. The uprights were made of pipe threaded into a large iron base heavy enough to make the units stable. The inner pipe of each stand could be set at any height by means of a hand clamp. A wooden trough, supporting aluminum reflectors and the lamp sockets, completed each unit. The tops containing the lamps were removable readily from the stands for greater convenience in shifting the units. Each double unit used two 2000 watt Movieflood lamps, and the two single units were equipped each with one 2000 watt Movieflood. The electric cables were exceptionally heavily insulated to preclude shocks when working near pools and showers. By actual measurement, it was found that 100 feet of cable made it possible to reach any room from any of the main switchboards on all floors. A portable switchboard was built for controlling the lights from a central location.

Several accessories were found to be indispensable. A wide angle 15mm. lens was used almost entirely. Slippery floors made it imperative that chain or a wooden frame be used between the tripod legs, particularly

[Continued on page 177]

Filming for industry

ARTHUR A. HEBERT, jr., ACL

Advice for makers of pictures that business employs

THE primary and most important element of an industrial film is the story. Before anything else is done, the amateur producer should familiarize himself thoroughly and completely with the subject to be photographed. Even though he is engaged in the work every day, as is often the case, there may be certain phases with which he is not well acquainted. A sightseeing trip should be made through the plant to get a general mental picture of the setup. A note book is an invaluable accessory at all times. On the first trip around the plant, rough notes should be made of the different departments and of the activities in each.

Now, with the mental composite picture formed and with the rough notes as an outline, a conference should be held with the advertising manager, general manager or other executive who is vitally concerned. Here is where the question of approach is decided. By approach we mean the treatment or interpretation to be given to the film, a matter which should be based directly upon the use intended for the picture. If the film is intended purely for advertising, it should be handled in a different manner than if it is to be strictly educational. It may be that it is a large plant but the impression of size is not desired in the film; this will affect the determination of approach. Or, more likely, perhaps a small plant wants to be made to appear larger, which brings up the question of treatment again. These prime factors should be decided at the very outset because they will influence the selection of subject matter, camera positions and particularly the editing and titling.

It is usually the advertising manager who suggests the basic story for the film and it is with him that the producer must work most closely. One word of warning regarding this stage of the work—it is a common failing among those unfamiliar with movies to try for too many, often diverse, aims or ends in planning an industrial film. The cameraman should be on guard against this tendency in the executive with whom he is working. An effective industrial must have one prime purpose and should advance toward it smoothly and without digression. With the story in hand, it is time for another and more detailed trip through the plant. On this trip the story is converted into scenes, and camera positions are selected. Of course the note book should be very much in evidence. It is extremely helpful to have a view finder along to use in selecting camera positions. If notes, specifying where the camera is to be for a certain scene, are made at this point and are incorporated in the scenario, it will save time in setting up for the scene during production. Such notes are also helpful in clarifying the camera positions for the benefit of the advertising manager or other executive.

When the set of detailed notes has been made and all the sequences are mentally planned, it is time to retire from the field of action for a session with the typewriter. Sometimes it will be necessary to rewrite the scenario several times before arriving at the final working script. This will depend upon how many new ideas develop when reading it.

It is difficult to give any set rules to follow in preparing the script. Every film made is different, and the methods of presenting a story must be modified according to the intended use and also with reference to the length of the film. It has been the writer's experience that the most economical procedure is to draw up a rough draft of scenes, to list the shots including camera distances (long shot, closeup, etc.) and to make provision for titles in the proper places without actually writing the title wording. With this list, it is possible to make a close estimate of the finished footage.

The most accurate way of arriving at this estimate of finished footage is to figure the timing of each scene in seconds. We know that, in projection at sixteen frames a second, one foot of film will run two and five tenths seconds and 100 feet 250 seconds or just a little over four minutes. By using seconds as a unit of film measurement instead of feet, we can time the mechanical operations that are to be filmed. If a record is made in the note book of the duration of the various processes, it then can be recorded opposite the scene listings. If no timing is made or if none is necessary, an average length of time can be used. A safe average is ten seconds (or four feet of 16mm.) when no particular action is being followed. Scenes over this length will go flat because the audience loses interest. Action which takes thirty seconds for its performance would be boring to an audience if it were confined to one view. By changing camera positions, interest is maintained for the whole episode and the action is shown much more fully.

Having discovered the approximate footage from the noted scenes, one may plan a little trimming or padding, if necessary. If the film ap-

[Continued on page 168]

F. S. Lincoln

Specifications and plans even may be treated pictorially

Cutting sound film

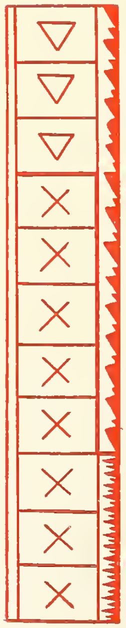
L. T. SACHTLEBEN

Fundamentals of planning sound on film for editing

EDITING silent motion pictures is basically a process of selecting suitable portions of the films at hand and neatly and securely splicing them together in a predetermined sequence. Editing 16mm., single system sound motion pictures, while essentially the same process, must involve the additional requirements that the splices shall not produce a noticeable sound when the sound track is projected, and that the simultaneous or synchronous reproduction of sounds and the associated movements in the picture must always be maintained.

If one studies the motion of the film when it is running in a sound camera, he will notice that the film passes first through the picture gate and then advances a distance of twenty five frames before passing the point at which the sound record is impressed upon it. In making a sound picture, however, actions and the associated sounds are impressed upon the film simultaneously, so that while a given element of action is being recorded on the film in the picture gate, the associated sound is being recorded on the film at a point twenty five frames in advance of the picture. This arrangement of the film path of the sound camera is necessary because an intermittent film motion is required at the picture gate, while continuous film motion is needed where the sound is recorded. The result is that in the finished film a twenty five frame or seven and one half inch separation occurs between each picture and its associated portion of the sound record, the sound leading or preceding the picture as it passes through the projector. Simultaneous reproduction of the picture and the associated sound is effected in the projector by so arranging the film path that the corresponding portions of the sound and picture records respectively arrive at the sound scanning point and the projection aperture at the same instant. A moment's consideration will make it clear to the reader that the film paths of both the camera and projector must be the same in respect to the sequence and amount of separation of the picture gate and the sound recording or scanning point.

Since this separation occurs between the sound and the picture, it is seen, when a series of takes is made with the sound camera, that at the juncture of any two scenes, the first portion of the sound for the second scene will overlap the last portion of the picture in the first scene by twenty five frames or seven and one half inches. (This is illustrated schematically in the diagram on the left. Each frame in the drawing represents five frames of film.) This situation makes it impossible, in editing, to separate the second shot from the film without including with it twenty five frames of the preceding picture if one is to preserve all the sound of the second take. At the same time, if sound is recorded in the first take, up to the point at which the camera is stopped, and if in the second scene the sound record starts simultaneously with the camera, should it be desirable to preserve all the picture of the first take, it will be impossible to separate the first scene from the rest of the film without including with it twenty five frames of sound from the succeeding take. Cutting to save all the picture of the first scene will result in reproducing twenty five frames of sound along with it from the second scene, thus depriving the second scene of the first twenty five frames of its sound. Cutting to save all the sound of the second scene will result in projecting twenty five frames of picture along with it from the first scene, while depriving the first shot of the last twenty five frames of its picture and permitting its sound to overlap the succeeding picture when the edited film is projected.



For this reason, 16mm. sound pictures must be taken with both an eye and an ear to editing if highly embarrassing and annoying breaks are to be avoided in the finished film. The essential thing to be remembered in taking a sound on film picture is that successful editing depends upon complete separability of the individual shots, both in respect to the picture and the sound.

The last frames to be used from any scene must not overlap any portion of the sound track of the succeeding scene. Likewise the first portion of the sound record to be used in any shot must not overlap any portion of the picture record of the preceding one. Now, because of the necessary twenty five frame separation of sound and picture, it is obviously impossible not to have an overlap of picture and sound track at the juncture of any two scenes, and since the portions of the film in which the overlap occurs cannot be used in the finished picture, they must never contain sounds or pictures which are essential to the film. The complete separation of two successive shots always will be possible if, at the end of each, the camera is allowed to run at least twenty five frames after the action is completed, and if, at the beginning of each, the camera is allowed to run at least twenty five frames before the first sound is recorded. Thus the last twenty five frames of a scene, which always overlap the first portion of the sound of the succeeding one, will contain no essential action, and the first twenty five frames of the succeeding sound track, which overlap the last twenty five frames of the preceding picture, will contain no essential sound. The overlaps thus always will be removable from every series of shots without loss to any one, and every scene can be removed in its entirety from any film without destroying the integrity of, or including any essential part of, any other shot.

Careful study of the preceding discussion will disclose that, while the film always can be so cut that the sound and associated action will be terminated together (except when the cut occurs in the middle of a take), cutting will always introduce a momentary lag in the sound at the start of a scene, or, in other words, twenty five frames of a scene always will be projected before the sound begins. This means that sound action can be terminated abruptly, but cannot be started abruptly in any scene which must be cut from the original series of shots. It should be kept in mind, therefore, that in any scene the sound will be noticeably suspended at the start unless the scene is so composed as to allow such retardation of the sound, as in the case of a fade in or opening action which is normally silent and of such nature as to obscure the necessary pause in the sound record.

There will be occasions when it will be desired to pass abruptly from one sound action scene to another sound action scene which is in full progress both in action and in sound. This type of transition must be planned while taking the picture by terminating simultaneously the sound action and the camera operation for the scene that is to lead, and by starting simultaneously the sound action and the camera for the scene that is to follow. In editing, one would leave the two scenes together just as they were taken.

A third type of transition can be made by cutting away a portion of all of the last twenty five frames of a pictured scene and splicing the end of the remaining strip to the succeeding shot. This following scene will have been cut to start with its first recorded sound. In this type of transition, the last portion of the sound of one scene can be made to overlap the first portion of the picture of the succeeding scene up to a maximum of twenty five frames, and sound continuity thereby can be maintained without any pause. The nature of the two succeeding scenes will, of course, have to be adaptable to this type of sound transition, the opening

[Continued on page 175]

Photograph by Nella R. Galvin, ACL, director of Amateur Cinema League, Inc.

The little hen's dream

Suggestion for an
opening sequence
of an Easter film

Filter freedom

CARL L. OSWALD

THERE probably is no reasonable question relating to the proper use of filters which cannot be answered by reference to current literature on the subject, that is available both in magazines and in many excellent pamphlets issued by manufacturers. Further, this same literature covers quite completely the theoretical considerations underlying filter performance, hence there seems to be little room for additional comment on this phase of the matter. However, in the hands of the worker who is striving for a measure of personal interpretation in his movie making, filters lend themselves freely to variation from what is commonly considered normal use.

When the motion picture camera, with its accessory materials in the form of special film, fast lenses, matte boxes and filters, is used as an instrument to represent the personality of the movie maker, it is as truly a tool of art as is the stylus in the hands of the etcher or the brush in the hands of the painter. Among all movie accessories, it is the filter, in its various colors and densities, which provides the movie maker with the greatest latitude in the matter of selection and hence in the matter of personal expression.

As an illustration, consider a group of movie makers, each supplied with panchromatic film (for our present purpose we will consider that no other film is adequate) and each suitably equipped with at least three filters—a yellow filter, a green filter and a red filter, having exposure factors of 3x, 3x and 4x respectively. Each member of the group has set up his equipment to film the scene, which is an expanse of meadow in the foreground, bordered by a wooded area over which the sky appears scattered with cumulous cloud forms, the whole being well illuminated by bright sunlight.

Cine filters can be used as the artist employs a palette

Loren R. Johnston

One may suit all tastes with these worthy accessories

To one member of the group, the charm of this landscape may reside equally in the sky, the middle distance and the foreground; he is a realist and, to secure a film record which will approximate, in black and white gradation, the nuances of shading in the view *as they appear to him*, he selects the 3x yellow filter, having learned by precept and experience that this filter gives the most satisfactory overall rendering.

To another member of the group, the paramount reason for filming the scene may be to capture the delicate differences in shading between the greens of the foreground and those of the various trees bordering the meadow, which range, possibly, from firs to beech and maples. This movie maker, then, will select his green filter and secure a somewhat different atmospheric effect in his completed picture, in that there will be less contrast between foreground and sky, and the various shades of green in the view will be recorded in rather a higher key than the original. This shot, like the first, must be counted a success, since it is the considered result of its maker's reaction and intent.

A third cameraman in the group well might find the meadow and trees a convenient balance for a charming arrangement of cloud forms set off against a dark sky background. To him, it would be desirable to subdue the fore and middle ground details into harmonious masses, such as might be observed on a moonlight night. To accomplish the result, he would use a rather deep red filter or, to secure a somewhat lighter effect with more gradation in the foreground masses, he might resort to a lighter shade of red filter. Whichever red filter he uses, his picture of the same subject would differ from those of his two colleagues and at the same time would be a wholly satisfactory representation of the mood which inspired its filming.

Thus we see how filters may be made to serve the movie maker in his efforts to tell his photographic story through all stages of representation, from the bleak realism of complete detail to the broadest treatments of mass arrangement, each effect being predetermined easily and each having a usefulness which is dependent solely upon the mood of the subject to be screened.

The general rule in selecting filters is that maximum detail in a specific subject is secured by using a filter which is as nearly as possible the same color as the predominating color in the subject; maximum contrast, on the other hand, is produced by the use of a filter having a color exactly or nearly opposite or complementary to that of the subject. For example, let us suppose that we wish to film a semi closeup of a girl wearing a red dress, in the fabric of which there is much fine detail which we wish to record as accurately as possible. We shall select a fairly deep red filter for a picture in white daylight and one at least one shade lighter if Mazda lamps are the illuminant. In this way, we shall preserve the full detail throughout the various red shadings which may be present. Should the subject be freckled, a further advantage appears in the fact that the freckles, being red, or at least brownish red, record almost equally with the flesh tones of the face, thus reducing the contrast, frequently to the vanishing point, and eliminating the objections of many potential models who "do not photograph well".

Let us now suppose that we wish to film the same subject in a long shot in which she will appear prominently against a dark background. This, obviously, is a "contrast" shot so far as general effect is concerned but

[Continued on page 170]

The clinic

FREDERICK G. BEACH, ACL

Technical comment and timely topics for the amateur

Closeups ■ The movie maker who wishes to make extreme closeups of flowers, insects or other small objects is faced with two problems—first, getting the right focus and, second, finding the correct field. If he is working with a camera which has a reflex focusing device, the latter problem is solved, and if his lens will focus to the proper distance, his worries in respect to the first problem are solved as well. However, let us assume that his lens will not focus closer than two feet and that he does not have a reflex finder. Under these conditions, in order to get sharp pictures he may place either washers or shims under the lens shoulder, by unscrewing it slightly, or he may use supplementary lenses. Any optician can furnish spectacle lenses of various diopter ratings, and these may be mounted or held in front of the lens. In order to determine what diopter rating is required, measure the distance from the front of the camera lens to the subject. This distance is the focal length of the supplementary lens that is needed. To find the diopter rating, simply divide forty by the focal length. This diopter figure will enable your optician to give you the correct supplementary lens, which can be used with either a fixed focus lens or a focusing lens set at infinity. Finding the proper field is not quite so simple. Some cameras are adapted for use with a sliding base, called an alignment gauge. This allows the camera to be shifted until the finder assumes the position normally held by the camera lens. When the subject has been centered, the movie maker slides the camera back into taking position. If the camera is not of this type, it is necessary either to use a small metal titler to indicate the field or else to make a metal frame, similar to a titler, which will outline the field exactly, yet which will not be included in the picture. The camera must be firmly supported.

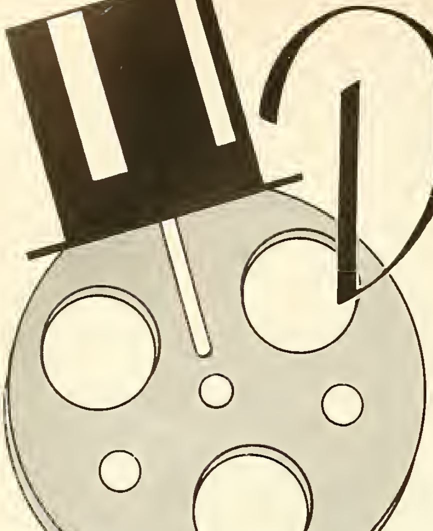
© William LaVarre from Gendreau, N. Y.

Sound aids ■ Scoring motion pictures by means of the dual turntable system, described in MOVIE MAKERS some time ago, has become very popular. As a rule, the music is selected from records to fit the pictures, and this is the best procedure; however, there are some cases in which it is easier and even necessary to make the pictures fit the music or sound effects. This often is true of railroad sequences in which specific records of trains in motion are used. A handy device to aid in such editing is a long stick, similar to a yardstick, which is fastened to the edge of the editing table. It is divided into sections which correspond to sixteen frames on 16mm. film. In other words, each division represents one second of screen time and, when a picture is being cut to fit so many seconds of sound or music, the scenes can be measured accurately. It is a good plan to have a black leader at the beginning of a reel that is to be presented with double turntable accompaniment. Such a leader can be made by developing positive film in daylight until it turns black. Time the introductory music, so that you will know just when it is to begin with reference to the film, and mark the spot on the black leader with a hand punch that is somewhat smaller than those used for perforating note book paper. The accompaniment always should start just before the introductory title appears. League members who wish to provide music for the ACL leader can find excellent trumpet passages in a number of phonograph records. *The clinic* would be glad to hear from movie makers who are using musical accompaniment, by means of phonograph records, for their films and to learn of any new ideas that have been worked out.

Perfect focus and correct field are closeup problems

Identification shots ■ Have you ever found that, when you began to edit a vacation or travel film, you could not identify all the scenes? This can be solved by carrying a few cards in the camera case. After a scene is made, write on them, in large letters, the necessary data; place the card on the ground and run off a few frames. The short clips thus made serve the purpose of identifying the shots and certainly do not waste much film.—*Frank M. Kennedy, ACL.*

Another fade ■ If you are using reversal film, which is given automatic compensation in processing, you can make a creditable fade by opening the lens wide at the end of a scene and pointing the camera at the bright sky. Expose four or five frames and then photograph the next scene in the normal way. When the film comes back from processing, cut out the few clear frames caused by the extreme overexposure, and you will see that on the ends of the two scenes adjacent to the part cut out there will be almost complete fades of fair quality.



Dress up you

WITH THESE VERSATIL

LIGHTING, composition, camera angles—these are the factors that determine the excellence of the movies you make.

But it takes editing and titling to vitalize the good work you have done with your camera . . . to produce those involuntary "Ah'h's" of appreciation that are manna to the soul of every movie maker.

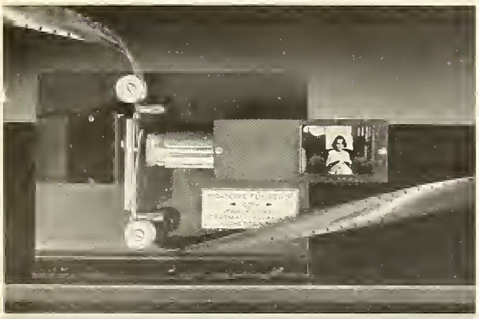
Much depends upon the equipment you use.

The two editing and titling accessories shown on this page were designed to do a certain job well—to do it simply, efficiently, and at a price within the reach of all. Study their qualifications carefully. See how neatly they will fit into your kit of invaluable aids to better movies. Eastman Kodak Company, Rochester, N. Y.

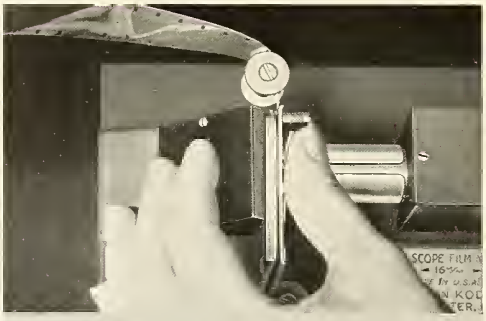
KODASCOPE FILM VIEWER $12.50

MANY movie makers rate editing as highly as the making or showing of movies—particularly when the chance of eyestrain is removed. And that's where this accessory shines. Each film image in the Viewer's gate is magnified on its illuminated ground-glass screen. There's no squinting, no guesswork about the identity and quality of your scenes. And then—if you feel that you need a title here, or a rearranged scene there, you merely press a lever—the film edge is nicked with an identifying mark.

The Viewer—supplied in separate models for either 16 mm. or 8 mm. film—can be used with any horizontal rewind device.



VIEW—Slip film into Viewer; wind forward or back—your movies show up frame by frame, 3½ diameters larger, on the Viewer's brilliant screen.



MARK—A slight press of the fingers, and you've notched the film edge alongside the particular frame of film shown on the Viewer's screen.

LOCATE—The notch makes selecte frames easy to locate by eye or finger-tip And it doesn't weaken the film, interfere with projection, nor mar images.

reels

CCESSORIES

INÉ-KODAK TITLER $6.50

NTIL the Titler came along, home rie titling was admittedly somewhat chore. Chief among titling problems that of lettering, and also perfect fo-ng and framing. The Titler sweeps se obstacles aside by correctly aligning r camera behind an auxiliary Titler that automatically brings your cam-s lens into correct focus on the rela-ly tiny title cards centered in the er's easel. The illustrations at the t convey some idea of the variety of ets, besides typed titles, easily obtain-with this handy accessory. And its price includes 100 title cards, typing framing masks. It may be used with 6 mm. or 8 mm. Ciné-Kodaks except-the original Model A and Ciné-Kodak cial.

Lettering on illustration from cruise folder.

Simple lettering and a sketch on black showcard stock.

Typing on dull finished snapshot.

Hand-lettered title, on one of the cards supplied with the Titler, to introduce characters.

A more ambitiously sketched and lettered title on dull showcard stock.

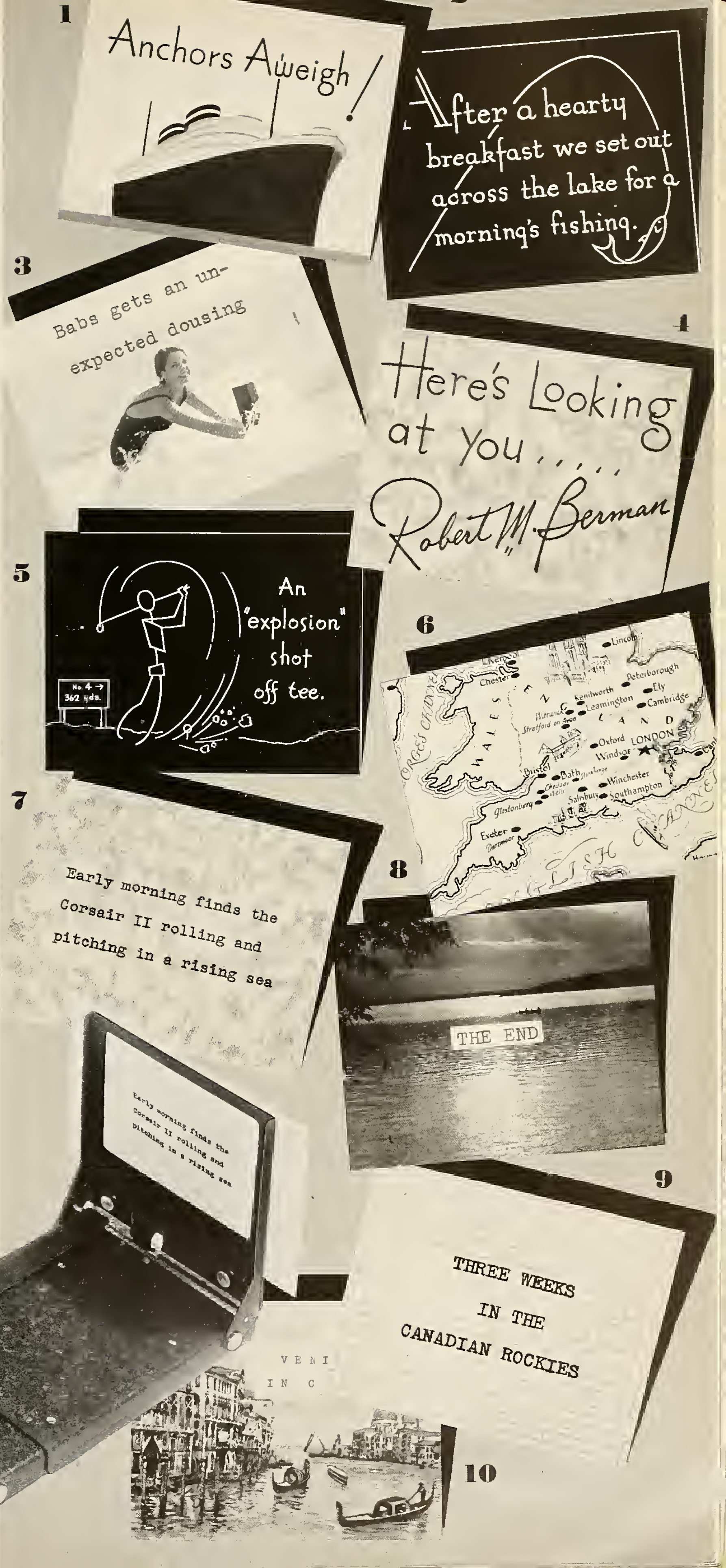
6. *Map from cruise folder. You can indicate the locale of your movie scenes with a pencil tip while filming the title.*

7. *Straight typing on one of the cards supplied with the Titler.*

8. *Typed strip pasted on snapshot.*

9. *Typing on wall-paper.*

10. *A typed strip pasted across postal card.*


1
Anchors Aweigh!
2
After a hearty breakfast we set out across the lake for a morning's fishing.
3
Babs gets an unexpected dousing
4
Here's Looking at You.....
Robert M. Berman
5
An "explosion" shot off tee.
No. 4 → 362 yds.
6
Liverpool
Chester
Lincoln
Peterborough
Ely
Kenilworth
Leamington
Cambridge
Stratford on Avon
Oxford
Windsor
LONDON
Bristol
Bath
Winchester
Southampton
Salisbury
Glastonbury
Exeter
WALES
ENGLAND
7
Early morning finds the Corsair II rolling and pitching in a rising sea
8
THE END
9
THREE WEEKS IN THE CANADIAN ROCKIES
10
VENICE

Dress up your reels

WITH THESE VERSATILE ACCESSORIES

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But it takes editing and titling to vitalize the good work you have done with your camera . . . to produce those involuntary "Ah'h's" of appreciation that are manna to the soul of every movie maker.

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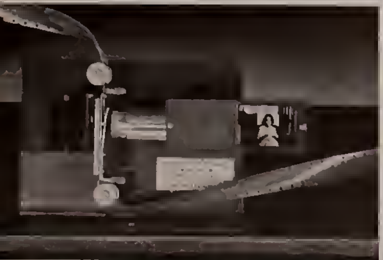

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1. *Lettering on illustration from cruise folder.*
2. *Simple lettering and a sketch on black showcard stock.*
3. *Typing on dull finished snapshot.*
4. *Hand-lettered title, on one of the cards supplied with the Titler, to introduce characters.*
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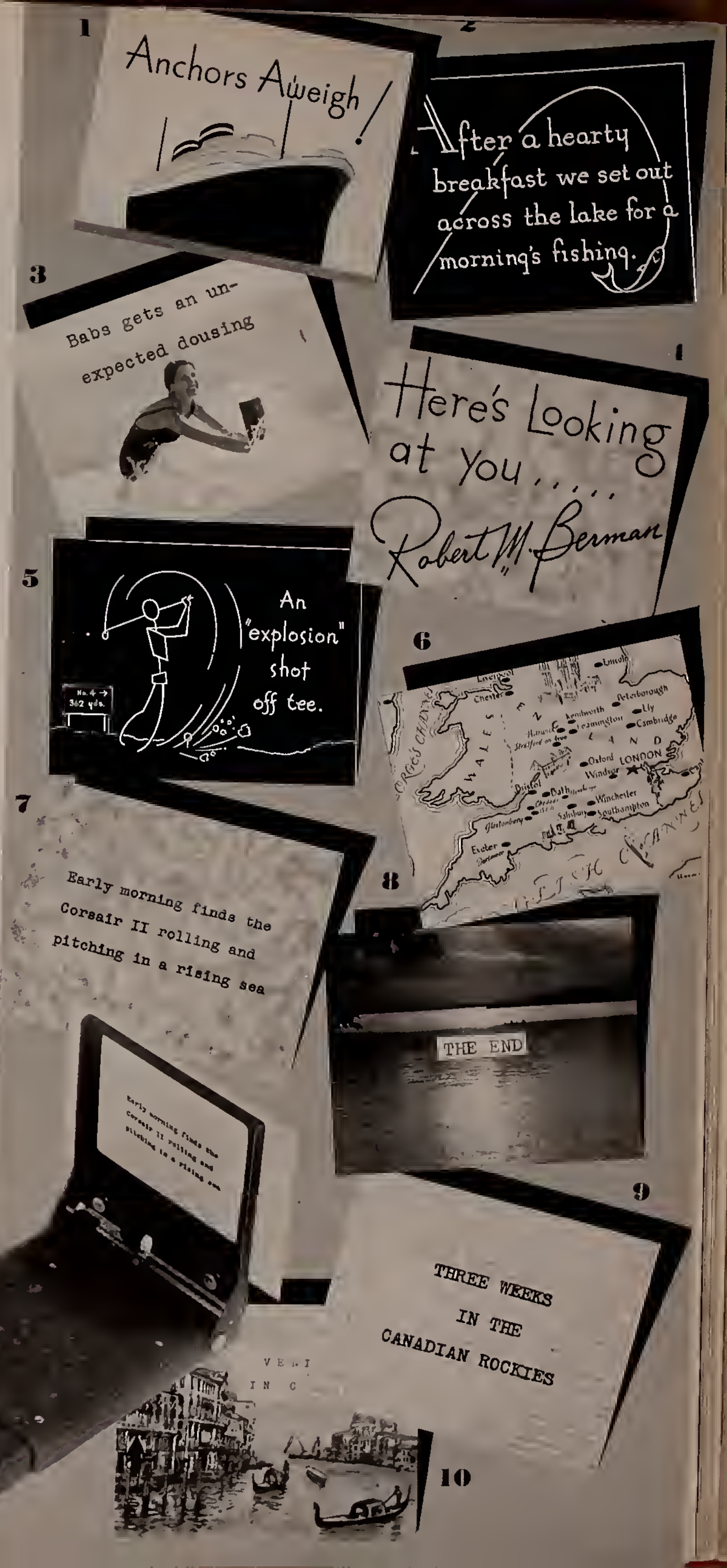

1
Anchors Aweigh!
2
After a hearty breakfast we set out across the lake for a morning's fishing.
3
Babs gets an unexpected dousing
4
Here's Looking at You.....
Robert M. Berman
5
An "explosion" shot off tee.
No. 4
352 yds.
6
WALES
LONDON
Oxford
Cambridge
Bath
Winchester
Southampton
Exeter
7
Early morning finds the Corsair II rolling and pitching in a rising sea
8
THE END
9
THREE WEEKS IN THE CANADIAN ROCKIES
10
VENI IN C

News of the industry

RUSSELL C. HOLSLAG, ACL

Dufaycolor available ■ A new 16mm. film, which produces movies in natural colors, Dufaycolor already has been announced in these columns. This film has not been previously available in the United States, although it has been in successful use in England for some time. Dufaycolor, however, is now being distributed in this country by Willoughbys, 110 West 32nd Street, New York City. The outstanding feature of the new emulsion is that it may be shot in any camera, without mechanical attachments of any kind, and by means of normal, telephoto or wide angle lenses. For successful exposure outdoors, the lens diaphragm need be set only one stop wider than that used for monochrome "pan" movies under the same conditions, it is claimed. The film, when processed, is inherently colored and may be shown on any projector without attachments. It also may be spliced in a reel with black and white and, under such conditions, the direct transition from monotone to color amply demonstrates the brilliancy of the new film. W. H. Carson, vicepresident of Dufaycolor, Inc., with headquarters at Rockefeller Plaza, New York, states that present sales of the new color film show that it is creating new interest in 16mm. filming and renewing the lagging interest of many movie makers. Already many examples of the use of Dufaycolor for educational and scientific purposes have been shown. Mr. Carson also pointed out the fact that the application of the microscopic Dufaycolor pattern to large quantities of film, with absolute precision and uniformity, was no small scientific achievement. The pattern is somewhat similar to that of a halftone, and it is the producer's aim to refine this screen pattern to the finest possible degree. Dufaycolor film also is now available for miniature camera transparency making.

DeVry Instructs ■ Continuing the interest it has always displayed in the field of visual instruction, Herman A. DeVry, Inc., 1111 Center Street, Chicago, announces the fifth annual session of the DeVry Summer School of Visual Education, to be held from June 24 to 28 at the Francis W. Parker School, Chicago. Tuition is free and many important phases of technical and pedagogical aspects of educational films will be discussed.

Dunning advances ■ According to the latest information received from the Dunning Process Company, 932 N. LaBrea Avenue, Hollywood, Calif., it is now practicable and thoroughly feasible to make 16mm. color prints for industrial or educational use by direct reduction from 35mm. color separation negatives. Moreover, by an improved process, the prints so made by this laboratory have the color incorporated in a single coated emulsion, so that the image may be focused sharply on the screen. Sound may be added also, if desired. Particulars as to prices and quantities may be had directly from headquarters at Hollywood.

Answers the query "What's new?" for amateur and dealer

Presstix ■ An interesting item recently offered to the movie title maker is the Presstix Vacuum Letter, distributed by Brewster & Stroud Company, Chagrin Falls, Ohio. These letters are cutouts and have an appreciable thickness, so that with them a filmer may produce shadow effects. They adhere to any smooth surface and may be used repeatedly if cleaned occasionally with gasoline.

RCA Manufacturing Co., Inc.

Rudy Vallee, ACL tries the RCA 16mm. sound film camera

New Keystone ■ A new camera that will give, at a moderate price, many features heretofore associated with more expensive models is found in the new Model A-7, introduced this month by the Keystone Manufacturing Company, 288 A Street, Boston, Mass. Its outstanding feature is the incorporation of seven camera speeds, from half speed to slow motion. Accompanying these are an attachment to lock the mechanism in operating position, interchangeable lens mount, monocular view finder and spring motor with increased footage capacity. Supplied with the camera is the regular *f*/3.5 lens in universal focus mount. The Model A-7 bears a one year guarantee.

E. K. loses treasurer ■ Rudolph Speth, treasurer of Eastman Kodak Company, who played an important part in the growth of that organization since he joined it in 1902, died in Rochester on February 22, 1935. Notable events in Mr. Speth's long and active career include his outstanding services in establishing contact with foreign countries on behalf of his firm, his interest in and promotion of musical education for talented children without funds and his war work on behalf of the Red Cross and Liberty Loan organizations in his own city.

Rolleiflex salon ■ The popular imported still camera, the Rolleiflex, is now to have an American Salon of its very own, appropriately sponsored by Burleigh Brooks, 127 West 42nd Street, New York. All prints submitted will be judged by a one man jury, Colonel Edward Steichen, internationally famous photographer and authority. Forty five winning prints will be awarded prizes amounting to $500 in value. Winner of the first prize will receive an eighteen day Caribbean cruise, with all ex-

[Continued on page 176]

Spring screening

[Continued from page 154]

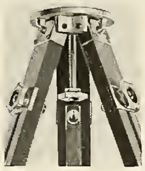
amply pay for itself in title ideas.

To the many cinematographers who live in large cities, several gold mines are open which the country dweller well might envy. One of them is the ever new story of animal youth, as it can be observed in a "zoo." Gamboling lambs, baby camels, birds of every feather will supply what easily could be one third of the total footage of a springtime reel. Animal motherhood is seen at its best at this season. By poking the lens between the bars or wires (if permissible), a perfectly natural effect usually can be obtained. Many animal films for which Hollywood has gained immortal fame have been shot that way.

Another type of springtime subject open to the city dweller is the mass movement of humanity, which Russian film directors have been so successful in utilizing for propaganda purposes. Of this type are scenes of crowds converging at the gates for the opening day of the baseball season and similar group activities outdoors. Parades—the modern American successors to the medieval pilgrimage—marching, gymnastics, dancing will forward the story of spring and symbolize its spirit. Marching is shown best from a very low angle, but the march should be rapid and well synchronized. Floral floats should be taken first in a long shot of the whole procession moving briskly, then in individual closeups of stationary floats. Float pictures are the springtime bugbear of newsreel editors, because they are almost always blurred. This is because of the complex or partly circular design of the float itself. Parade footage is likely to be extremely tedious, and only a few feet of the very best clips should be allowed in the final assembly. The same remark applies to folk dances, such as those staged by school children in April and May. Mere rhythm is not enough; the tempo must be rapid. Maypole dances should be caught only in their more vivacious phases. Far more effective is a scene of juvenile athletes, in white gymnasium suits, drilling in perfect synchronism on a vast sports field. Probably none of these subjects should run for more than thirty seconds, if that. The sequence is successful if it leaves the spectator thinking in terms of massed energy.

Quite different in tempo, and therefore not to be mixed with these, are the shots indicating leisurely enjoyment of the newly returned sunshine—the throngs of office workers strolling along the Avenue in the noon hour, the Easter church parade, the surging mass of women around store windows, the parade of baby buggies. This slow sequence should be placed after the "zoo" scenes and before the rapid sequence.

Photographic ACCESSORIES



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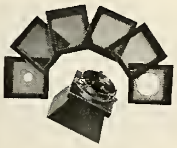

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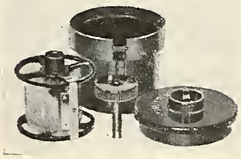

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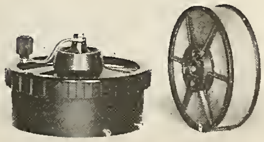

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Amateur clubs

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Latest news of group activities and photoplays

Boston elects ■ New officers for the Boston Cinamateur Club have been elected and are announced by that organization as follows: Henry Shaw, ACL, president; Edwin Ahlin, vicepresident; Albert Genaske, ACL, secretary; Abraham Katz, treasurer; Albert Curtis, ACL, sergeant at arms; George Messenger, member with the above of the executive board. Late meetings of this group have featured a discussion by Joseph Dephoure, ACL, of the RCA sound camera, a demonstration by Mr. Shaw of a homemade continuous printer, for both 16mm. and 35mm. film, and the projection by Mr. Genaske of *Winter Carnival at St. Moritz.*

Wimbledon Amateur Cine Club

Production study ■ In Toronto, Canada, a group of senior high school students have organized the Canadian Biograph Amateur Motion Picture Society, under the leadership of F. C. Moultrie, club president. R. J. Fleming is secretary. Serving with them on the executive council are R. J. Britton, H. F. Elliott and R. J. Little. The club recently has completed an experimental production to gather experience and skill for a serious effort to be launched this summer.

Chicago winner ■ *Consequence*, an amusing story of what happens to the household routine when a family relives in memory its experiences at the World's Fair, has taken the Chicago Cinema Club award for the best member's film of the Century of Progress, in a contest just concluded by that society. It was filmed and edited by S. F. Warner, ACL. The Chicago club also has issued a mimeographed club bulletin, *News Flashes*, which is being edited by Mr. Warner. Serving with him on a program committee are George Arras, Warren Sandage and H. G. Aschoff, present secretary of the club.

Above, a scene from a Wimbledon Amateur Cine Club production and, below, the Mankato Movie Makers in session.

Orange program ■ Their first annual Guest Night was staged recently by members of the Cinema Club of the Oranges, at a supper meeting open to wives and friends, held in the Hotel Montclair, Montclair, N. J. A complete film record of the event was made by selected club technicians working under the leadership of Arnold Hill, ACL. Featured on the program was a projection of *The World's People*, 16mm. sound film, by Herbert H. Johnson, ACL, and a discussion by him of Kodacolor, which he illustrated with *Four in One* and *World's Fair*, outstanding color reels filmed by Edmund Zacher, II, ACL. *The Last Review*, by George Ward, ACL, ended the program, which was accompanied throughout with double turntable sound and music by Charles Carbonaro, ACL, and G. A. Busch.

East meets West ■ In an exchange with the Boston Cinamateur Club, *Bums in Uniform* was screened at a late meeting of the Cinema Club of San Francisco, while *Shades of Bacchus*, recent production from the Golden Gate group, went east to Massachusetts. At the San Francisco club, on the same program with the projection of *Bums in Uniform*, John Mullin outlined and demonstrated to his fellows his own system for non synchronized sound on disc accompaniment. J. Oliver Tucker, ACL, president of the San Francisco club, recommends to other groups his system of dues collection. In the middle of a meeting he announces a recess for the payment of dues—and then starts the ball rolling with the help of a previously planted "stooge" who makes his way at once to the treasurer with his banknote in hand.

Mankato Movie Makers

At Hartford ■ More than eighty members and guests of the Hartford Cinema Club, in Connecticut, gathered recently in the auditorium of Avery Memorial Hall for a screening of outstanding amateur motion pictures. Featured on the program were *The Last Review*, by George A. Ward, ACL; *Mississauga Canoe Trip*, by F. D. Koehler, jr., ACL; *Not One Word*, by Kenneth F. Space, ACL; *Pouring a 200 inch Telescope Mirror*, by Edmund H. Wellech, ACL, each a film honored by MOVIE MAKERS in its selection of the Ten Best amateur films for 1934. Projected with these pictures were two members' films, *Birds of a Feather*, by Edmund Zacher, II, ACL, and *Trip to Gaspe*, by W. R. C. Corson, ACL. Mr. Zacher was in charge of projection; he accompanied each film with music and sound effects by means of a double turntable device. An informal discussion of the pictures followed the presentation.

[Continued on page 173]

Closeups—What amateurs are doing

For the first time to our knowledge, an amateur movie maker, in lending a picture to a club, has sent with it a complete score of music and sound effects which was followed exactly and successfully by a projectionist new to the particular arrangement. Such is the story behind the recent presentation by the Hartford Cinema Club of *The Last Review*. With the picture, George Ward, ACL, its maker, sent a simple listing of the records and sounds he had been using on a double turntable in New York. In Hartford, Edmund Zacher, II, ACL, took a look at the film, studied the scoring, gathered the records—and did the trick on his own turntables.

Delmer J. Frazier, ACL, of Oakland, Calif., is a man who can see the fine possibilities for plot ideas sticking out all about him in the current popular magazines. In his delightful film, *Black Magic*, he used an advertisement, but stories and funny papers are pretty fertile too. His story opened with the young lad of the house immersed in the mystic joys offered by a pancake flour company. "Send Ten Wrappers and Get the Magic Wand!" He did, the wand arrived and the fun began. Fun, until his chum said the wrong magic words and started to disappear—wand and all. Only heroic measures on the part of our hero (and the cameraman) saved the day.

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Wife of German ambassador to Japan is an ardent filmer

E. Gordon Glassford, ACL, of Melbourne, Australia, is another man who wins our praise. In the midst of pleasant greetings from Down Under, he confesses, "My only claim to fame as a movie maker is that I have about 10,000 feet of film without a single panoram." Only claim! We are thinking of striking off a distinguished service cross at once.

Kenneth B. Forbes, ACL, writes in from Claremont, Calif., to say that he has some fine shots of the new streamlined trains used in the Middle West, but not enough footage to make up a satisfactory picture. He is eager to trade with other amateurs who have scenes of the Zephyr or any of its sister trains. Offers should be addressed to Mr. Forbes in care of the Amateur Cinema League.

On the other hand, ships (and particularly square rigged ones) are what get to H. G. Leonard, ACL, of Westfield, N. J. He has 100 feet of mighty pretty shots of the *Joseph Conrad*, Alan Villier's dainty little full rigger, caught when she was tied up at New York's Battery Park pier before sailing. Now she's on her way south, headed for the Panama Canal on a two year jaunt around the world. Mr. Leonard invites trading offers from other ship lovers who have filmed the *Conrad*—or any other craft, as far as that goes. Write him in care of the League.

Out in Tokyo, Hilda von Dircksen, wife of the German ambassador to Japan, is often seen rambling about the city with her amateur movie camera, constantly on the watch for new scenes of human or cultural interest. Madame von Dircksen, through using her films of Japan in Germany and those of Germany in Japan, is believed to have established a new diplomatic procedure in the spread of good will.

Speaking before the membership of the annual conference of the National Board of Review of Motion Pictures, lately in session in New York City, and as a scheduled part of a course on the cinema, Roy W. Winton, ACL, League managing director, discussed and demonstrated the problems and accomplishments of the amateur movie maker. The address and projection were presented in the New School of Education auditorium of New York University. Colonel Winton used the following films, each made by a member of the League, in illustration of his presentation: *Y—West Side*, by Edwin Schwarz, ACL, Charles and Robert Coles, ACL; *Another Day*, by Leslie Thatcher, ACL; *The Lake*, by Russell C. Holslag, ACL; *Pouring a 200 Inch Telescope Mirror*, by Edmund Welech, ACL.

Restrictions on the use of amateur still and cine cameras and film, carried by tourists in Mexico, now have been lifted by that government, according to a recent telephonic report to this office by the Mexican Consul General in New York City. Tourists, it is stated, will be permitted the free entry of cameras and film and need not submit their exposures either for the development or inspection previously required by the Mexican authorities.

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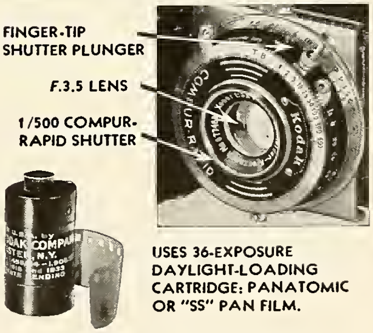

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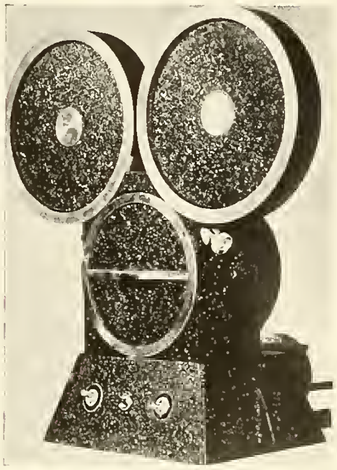

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Cataracts on celluloid

[Continued from page 151]

portions which are encountered in photographing waterfalls and the difficulty of getting to exactly the right spot from which to shoot, there will be a temptation at times to "panoram"—either back and forth along the breadth of the cataract or up and down its length. This tendency should be resisted for two reasons. First, it is bad cine practice and, second, there will be scarcely anything to distinguish one frame from another, as the camera swings along, except the "wobbles" of the camera itself. Thus, the effectiveness of this sort of footage will be nil. One should either equip himself with a wide angle lens or dress himself in clothing which will permit him to scramble to a vantage point from which to get a comprehensive view of the falls as embraced by the camera lens. Sectional views from the more accessible positions are useful in building up interest or emphasizing a particular feature of the falls.

Lest the reader get the impression that waterfalls are sufficient in themselves as cine material, and that the action of the falling water is all that is needed to make the shots interesting, it should be pointed out that even in travelogs it is necessary to introduce some basic theme. Each scene as it flashes upon the screen must advance the story to some extent, or the film will be uninteresting. In other words, the audience must feel that the picture is getting somewhere. The theme may be simple, such as a story of a person or group walking from one vantage point to another in viewing the falls; or the waterfall may be used as a setting for unfolding some of the action of a more complicated plot.

Shots made from the side tend to make the broad expanse of a waterfall appear more narrow and this should be kept in mind when editing, for sequences should be assembled carefully so as to bring out the most striking features of the waterfall last. An effective arrangement would be first, a view of the brink of the falls, looking down; second, a shot taken at the base of the falls, from a side position; third, a near view of the water pounding at the base of the falls; fourth, a scene photographed from a position opposite to that of the second scene; fifth, a comprehensive view of the falls, with little else showing, taken from directly in front. Naturally, the last should be the most impressive view, and if the first four shots are about equal in length, number five should remain on the screen at least twice as long as the others. The steady paced flow of the water will lend itself to rhythmic patterns, as may be observed readily by cutting this particular sequence in the following manner: scene one, three feet; scene two, four feet; scene three, five feet; scene four, six feet; scene five, seven ft.

When waterfalls are mentioned abstractly, one is likely to visualize mighty Niagara with its clouds of mist and spray, as it is probably the most photographed and publicized of all the natural wonders. Here is material galore for the cine amateur, for he will want to shoot a thousand and one incidentals, in the falls themselves and in the upper and lower rapids. While good shots abound at every turn, there is a best way to photograph each. Each view requires a careful study of its essentials before the correct exposure may be calculated. Allowance should be made for the fact that the falls must be reproduced in high key, so that the stop indicated on an exposure meter should be increased by about one half. (This does not apply to ordinary falls, where there will be more low key area.) Scenes photographed from the various observation points along the brink of the falls should be given at least twice as much exposure as those taken from below the falls. Contrary to the usual text book advice, distant shots of the falls require *more* exposure than near views in which the falls occupy a goodly portion of the picture area. Under such conditions, haphazard filming is likely to produce an extraordinary number of disappointing shots.

The most neglected cine opportunity at Niagara is the boat ride on the staunch little steamer, *Maid of the Mist*. Many amateurs are timid about subjecting their equipment to the thick mists at the foot of both the American and Horseshoe Falls. However, it is possible to protect the camera perfectly by keeping it under the oilskins which are provided and using it only during dry periods. These will be frequent enough so that one may secure a number of the most striking of all the waterfall shots.

Filming for industry

[Continued from page 157]

pears to be too long, certain scenes of less importance can be eliminated in writing the final scenario. Much better that they be cut now than on the editing board, because of the saving of time and material—and material in amateur productions is usually the largest item.

In writing the scenario from which the film will be made, each scene should be given a number, which is followed by camera position (long shot, closeup, etc.). Next comes the location or setting of the scene and a description of the action. The use of the term "long shot" in interior work covers less area than in exteriors, but its application is the same; other camera positions are the same as those used generally.

The following example will illustrate the form which the writer has used. The film was made for a dairy for use at school and club shows. While it does advertise the particular dairy in the introduction, the trade name is not reiterated in the titles all through the film, with the general result that this film falls into the broad educational class. If it had been intended as definite advertising, the name of the dairy would be worked into titles wherever possible.

Scene 13. *L.S.* Exterior, west side of plant. *Fade in.* Include whole building, with the camera near the hydrant on H Avenue. The supply truck is backing in to receiving platform. *Cut.*

14. *S.L.S.* Receiving platform. Shoot from top of embankment. The cans are being rolled out of truck on to conveyor. *Cut.*

15. *M.S.* Receiving platform. Camera on railroad bridge, with three inch telephoto lens. Action is continued from 14. *Cut.*

Title 9. *A chain conveyor carries the cans into the receiving room and also returns the empties.*

Scene 16. *L.S.* Same angle as 15. Make slow panorama of south side of building as cans come up return conveyor. *Dissolve.*

17. *L.S.* Interior of receiving room. Camera in the corner by the buttermilk vat. Start with cans entering room and then make a short panorama to left to include receiving tank.

Title 10. *The milk is dumped into the receiving tank.*

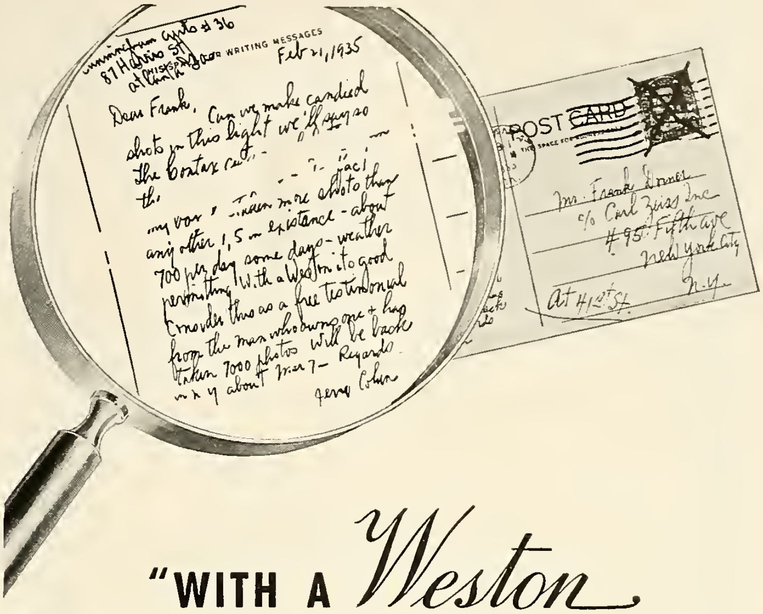
Scene 18. *M.S.* Same angle as 17. Joe opens the can on conveyor, smells the inside of the cover and tosses it into washer. He slides can off the conveyor into the dumping position and pours milk into receiving tank. *Cut.*

19. *S.C.U.* Receiving room, Camera under hose reel, shooting at angle across the tank. Joe is pouring milk into tank. Cut beginning of scene so as to continue action from 18. When can is emptied, cut.

Title 11. *Cans are thoroughly washed before being returned.*

Scene 20. *S.C.U.* Continue action from 19. Joe takes empty can and places it in washer.

It may seem that some of the detail given in the example is unnecessary. Perhaps some of it is, but it is better to have everything mapped out on paper in advance, for otherwise an important point might be forgotten. The different



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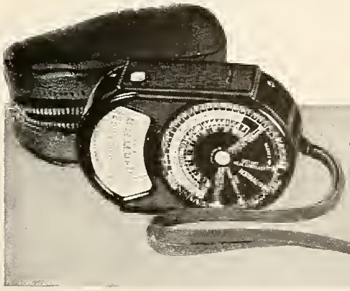

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views which are indicated may be secured in several ways. For instance, Scene 17 calls for a long shot which, in this case, was made with a wide angle lens. Scene 18, which required a medium shot, was made from the same position but with the regular one inch lens. As may be noted, Scenes 19 and 20 are shot continuously, with no break in action, but are separated by the title in editing. In taking Scene 18, the action of emptying the can should be filmed until the operation is finished. Similarly, Scene 19 should start with the beginning of the action. In editing the two scenes, both may be cut where the can is about half empty, and the finished combination thus will give the effect of uninterrupted action.

While the sequences described above deal entirely with handling milk, the principles would be the same if the subject were flour or cast iron. Clarity of purpose, clarity of planning and lively, intelligent sequencing are the rules of success for industrial filming.

Filter freedom

[Continued from page 160]

remains a "detail" shot so far as the subject herself is concerned. We should use the same red filter, place the subject against a green background in bright light and shoot the scene. The screen result shows a background of almost inky blackness against which the girl in red (the girl in white in the picture) moves in bold contrast. Here the red filter permits detailed recording of the subject in red but blocks out nearly all the semi complementary green of the background.

Probably no discussion of red filters is complete without some reference to their haze penetrating qualities, and the movie maker who bears these qualities in mind will be rewarded with much improved results in the photography of distant mountains and other subjects which, being normally shrouded with haze to a greater or less degree, give disappointing screen results when photographed in the ordinary way. It is not to be inferred from this that the red filters available to movie makers are a sure cure for haze difficulties, but it can be stated positively that they are a great help.

On the other hand, there are occasions when the effect of haze or fog is wanted by the movie maker to accent the mood of the picture or to further its dramatic action. For this purpose, he can secure a fog filter in densities to produce effects from a slight haze to a heavy fog, this being one item in a class of so called effect filters which, while having no color absorption factors, and while not strictly filters, produce some special effect which is useful for a particular purpose. Among such accessories may be mentioned diffusion, neutral density and vignette filters.

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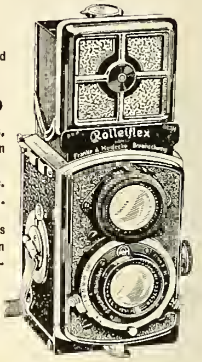

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Not infrequently, the movie maker is confronted with the problem of photographing a landscape with a cloudy sky under conditions which assure that, if the sky and clouds are properly exposed, the foreground will be underexposed. To solve this problem, there is supplied the "fifty fifty" filter, the upper portion of which usually has a yellow density of about twice that of the lower portion so that, in the case under discussion, the foreground would receive about twice as much exposure as the sky, thus tending to equalize the photographic difference between them. A similar filter, having a gradual increase in density from bottom to top, is also available for this purpose or for giving a variety of densities in one filter strip. In the case of the "fifty fifty" filter, great care must be exercised in getting the dividing line to coincide as nearly as is possible with the horizon line, otherwise a strip of uneven density is likely to appear along the horizon line in the picture.

Practically every lens manufacturer makes filters to go with his lenses, and if he does not have the type of filter desired he can supply a cell to fit his lens, in which may be inserted any of the standard gelatine filters mounted in glass. The popular mask box and filter holder is another device to aid the filter user.

A final word of caution about all filters: the very facility with which they may be used makes them subject to thoughtless application to any and all conditions regardless of their suitability. Aside from the lighter 2x or 3x yellow filters and the greens in the same densities (for certain films), all other filters, whether color or effect, should be held in reserve for special conditions.

Making them funny

[Continued from page 152]

silk hat held by the "heavy." That is not, ordinarily, a nice piece of business. It was handled so artistically, however, that it was a success even at the best houses.

Had the old man merely come along and used the hat for a cuspidor, it would have been vulgar. But the action was given a wonderful "buildup." In an earlier sequence in the court room, the old man was on the jury. The bailif kept moving the receptacle, but each time the "sure shot" made a bull's eye. Each time the laugh was bigger than the last. Then the scene switched to outdoors. There was a parade of veterans, and the politicians, who had made all the trouble for Rogers, stood on the sidewalk to review the turnout. He removed his silk "tile" as a flag passed.

Right there, the more knowing giggled. When the parade swung along and the tobacco chewer came in sight, there was a big laugh. It turned into a scream as

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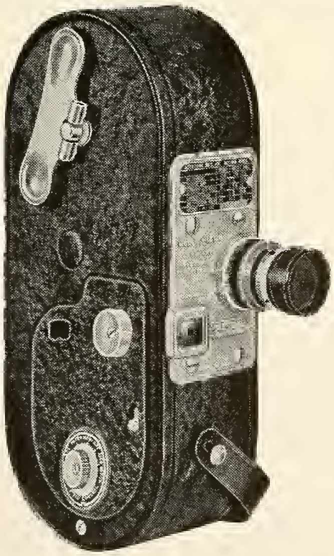

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the inevitable happened. It was just reiteration that did the trick. It can be worked in a variety of ways. For example, one of the characters is forever dropping his gold headed cane at big moments. The biggest moment comes. The cane starts to fall. The comic catches it and returns it to the old man. The time it did not happen gets the big laugh, but only through what has gone before.

Comedy should be spaced evenly throughout the story and not used merely to build up the last few scenes. There is a type of comedy in which sane and restrained action leads up to a comedy dénouement. In the theatre, this is known as a "blackout", with the single laugh at the finish, just before a dark stage. That works well in musical comedies, if the "gag" is a good one. But the screen loses a certain advantage of personality. It is better to keep the action visually funny, no matter how mentally funny the idea is to which it is leading. Deliver the laughs as you go along, and you will have achieved real comedy.

Catching cine fins

[Continued from page 155]

the boat and he knows what to do in an emergency.

The lure is repeatedly cast by the fisherman, usually toward the shore, and then is drawn back toward the boat in an erratic motion. When the quarry strikes, the fisherman tries to play the fish so that it will become firmly hooked, because a strike in the water does not always mean a fish in the boat. The guide brings the boat around to the most advantageous position and prepares to scoop up the fish in a net if it is brought within reaching distance. The cameraman has been prepared for this and holds his finger on the trigger, in readiness for an effective shot of the fish itself, as, in its efforts to be rid of the hook, it will often leap clear of the water. Very often, a rapid change of focus has to be effected, as netting the fish may present a definite closeup. If a fish is not very anxious to take the bait, just out of curiosity sometimes it will nose along after the bait, as it is drawn toward the boat. Here is a chance for a shot of the wary fish in its natural element, but it may come only once in a lifetime.

Fishing scenes are by no means limited to long or medium views. The opportunities for interesting closeups are many. Of great importance to the fisherman are his lures, which consist of a motley assortment of plugs, spinners, spoons and other artificial bait designed to tempt the unwary fish. Many of these lures evoke more attention and esthetic appreciation from the fisherman than from the fish. However that may be, much ingenuity is exercised in their construction and they well deserve to have their workings demonstrated in a closeup in the fisherman's hand. Titles or sound on film commentary for sequences of this could be obtained by having the fisherman describe the size of the fish he caught with each lure. Indeed, this suggests a fundamental continuity for the whole film. Examining the lures would entail reminiscences and flashbacks would tell the stories of the various incidents. It is an inexplicable fact, which fishermen will solemnly affirm, that the fish of a certain lake will bite only on a "Pink Eye Wiggler," while those of another lake have appetites only for the "Western Wobbler." So it goes. Discriminating fish are well served, for there are many lures from which to choose.

At any rate, effective shots may be made of these devices in operation. Trailed through the water at the end of a line and artistically jerked, they spin, gleam and swim this way and that, in a manner much admired by fishermen and sometimes by fish. Don't use too small a stop for taking pictures of this object *under* water, but choose a spot at which you do not get a direct reflection of the sky from the top surface of the water.

Filming a new Africa

[Continued from page 153]

the same time to record an important influence of the white man on the black, I made a cinematographic account of one of the leading and established mission schools, Lovedale Institute, in South Africa. The Scottish headmaster, a man with practical ideas for native education and a delicious sense of humor, welcomed me cordially and gave me every opportunity to use my camera indoors to make scenes of the children reciting their lessons, doing carpentry and learning ironing. In this case, all the older children knew English and were both amused and pleased to be photographed, and a reliable boy carried my equipment around, so this was a nice job for a cinematographer, particularly for one who has specialized in welfare work.

Beside my movie camera, I carried a standard still camera and a miniature camera and I found that this equipment took care of all the photographic needs of our small, Cape to Cairo expedition.

The miniature camera was useful in taking pictures, while unobserved, of natives who were afraid of being photographed. There were two reasons for their fear. One was that an enemy might get possession of one's photograph and work evil on the subject through magic, just as he could with bits of hair or fingernails. He might cast a spell which would cause the subject of the picture to pine away and die. The other reason was that the camera was an evil eye and cast a spell by itself. It is interesting to

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know that some of these people cannot see the connection between a piece of paper, with varied patterns in light and shade, and a scene in real life. A friend of mine took a good, clear photograph of her Arab house boy in the Sudan, a quick young man, used to white people and their ways. When she showed him the excellent likeness and asked him what it was, he gazed at the photograph for some time and finally said, "Perhaps it's a man."

It was of course impossible to take a picture with my large cameras unobserved. When one old woman, of a rare and primitive tribe, saw me pointing the camera at her, she covered her face with her hands because, as she told an interpreter, she was afraid a flame would leap out of the lens and burn her eyes out. At another time, a woman feared that I would do harm to her children by photographing them, so that I persuaded my white companion to pose for me and I took several "fake" snapshots of her while the natives watched intently, and, as the subject did not groan, collapse, turn green nor show any signs of distress, the natives were glad to be photographed and were very pleased when they too emerged laughing from the ordeal.

Luckily the Africans are not beggars and do not expect money for posing. However, among themselves, an exchange of presents is considered a courtesy, so I carried a bottle of lemon drops and offered a few to the people I photographed. They adore sugar and appreciated the attention and never asked for anything more.

I can assure anybody who plans to go to Africa to photograph natives that if he is always cheerful and shows a friendly interest in the African, he will not lack cooperation.

Amateur clubs

[Continued from page 166]

Scripts are good ■ The preparation of short scenarios, a problem set for the Mount Kisco Cinemats by club president Kenneth Bloomer, ACL, has been reported a real success with worthy results from all four groups competing. The characters studied in scenario were a drunkard, a nurse, a Chinese and an invalid.

At a late gathering of this northern Westchester group, entries in the recent interclub contest were screened and criticized, with results being scored on a film judging sheet. *Peasants*, by K. T. Kostich, ACL; *Century of Progress*, by Edmund Zacher, II, ACL; and *Berkshire Industrial Farm*, by Robert F. Gowen, ACL, were outstanding among the films screened.

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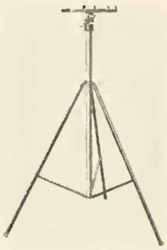

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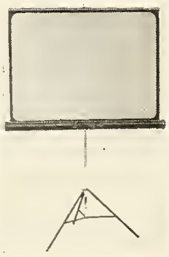

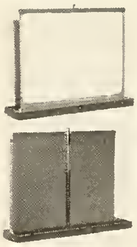

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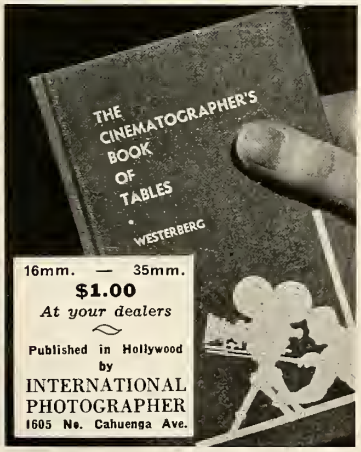

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the Telephone Camera Club of Manhattan, ACL, according to a recent issue of *The Filter*, club newsletter. Entries, which will be accepted on 8mm. and 16mm. stock and which may be of any subject, must be in the hands of the contest committee by Thursday, May 23. First place will carry with it a silver cup and a first award leader, while second place will win a second award leader. All entrants in the contest will be given a club leader.

A practical demonstration of how to make a movie, with particular emphasis on interior lighting and advance planning, was staged by Charles J. Carbonaro, ACL, at a recent gathering of the Movie Group. Mr. Carbonaro worked with the assistance of P. J. O'Toole and other club technicians in this interesting clinic of filming fundamentals.

In New York ■ Members' films were featured on the program of a recent meeting of the Metropolitan Motion Picture Club, in New York City, winner of the late interclub contest among a number of movie groups on the East Coast. *Y—West Side*, a publicity picture of New York's West 57th Street Y. M. C. A., was presented by Edwin T. Schwarz, ACL, Charles and Robert Coles, ACL, the producers. *Scenic Trip Through the Adirondacks*, by Mr. Schwarz, and *Midnight Sailing of S. S. Manhattan*, by Duncan MacD. Little, ACL, were other featured contributions to the program. At a recent round table gathering, Charles Coles gave an informal discussion of title making, which he illustrated with several of his own productions.

Cutting sound film

[Continued from page 158]

action of the one scene being more or less in harmony with the closing sound of the preceding scene.

The reversed sound film therefore affords three kinds of scene transition with which the editor can do effect work. These are the slow or "lag" transition in which the pause can be made any length and accompanied by fades to denote lapse of time, etc.; the abrupt or "butt" transition, made in the camera; the overlap or "mixed" transition. Amateurs at first will worry about the fate of the lap dissolve and other special effects which are made difficult by the adoption of sound and the use of the single system sound camera with reversal processing. It is felt that for some time they will be engaged in mastering the technique of producing a good finished sound film without special effects, and that the production of certain standard, "silent" effects in combination with sound necessarily will have to wait upon the experience of the amateur and the response of

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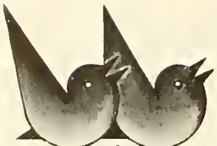

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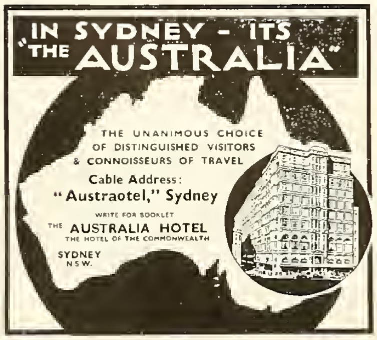

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the designers of special equipment to his needs along such lines.

Ordinarily it will be advisable for the sound movie maker to allow more than twenty five frames at the beginning and end of each take so that, when the overlap has been removed, a few frames will be available for more critical trimming before the scenes are spliced together. Another advantage of this is that it permits a preliminary assembly of the film and retrimming the scenes after the preview. It is advisable to avoid editing in the camera, except where it is required by an abrupt transition, because the little footage so saved never will repay the sound movie maker for the troubles he will encounter when required to do unavoidable supplementary editing. "Give yourself room for editing" must be the rule of the successful sound movie maker.

The matter of quiet splices in the finished sound film is of great importance, but as yet it cannot be said that a best method of making a bloop patch has been found. The writer has met the problem by notching the track in such a way as to eliminate the splice from the track, while making the notch long enough and its entrance into and exit from the edge of the film gradual enough to produce no noticeable sound. Such a notch should be a straight sided V, not less than an inch in length and flat at the bottom where it cuts the splice itself, and should extend in the film as far as the picture, or about one tenth of an inch. The edges should be cleanly and smoothly cut. Another way is to paint out the splice by painting two black wedges on the sound track, with their points at the film margin and their blunt heads meeting at and obscuring the splice. The total length of this painted patch also should be about one inch and should be smooth at the margins and of even application. A quick drying, acetate base, black lacquer can be used successfully for this purpose if painstakingly applied to the base side of the film. It may be necessary to apply two or more coats to obtain an opaque patch by this method, especially if the lacquer is very thin for rapid drying. While notching the film is easily and quickly done, it somewhat weakens the film at the splice, whereas the painting is a more tedious job but does not weaken the film. Both are equally effective in silencing the splices when properly done.

News of the industry

[Continued from page 164]

penses paid. The remainder of the prizes will consist of photographic merchandise to be selected by the winners. Contestants will be limited to four prints each, of a size not to exceed sixteen by twenty inches. Further details, blanks, etc., may be had directly from Brooks headquarters.

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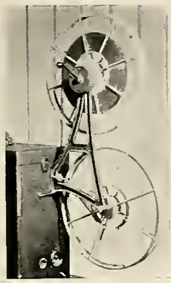

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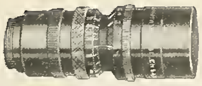

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Theft ■ Kodascope Libraries, Inc., 33 West 42nd Street, New York City, reports the theft from their offices on March 1, 1935, of three projectors, described as follows: Model R Filmo projector No. 156742 in carrying case; Filmo Project-O-Phone No. 63525, projector only in case; RCA Photophone, 100 watt model, sound projector in case, without loud speaker. Dealers or others who may be approached by persons offering this apparatus for sale are urged to communicate at once with Kodascope Libraries.

Marshall Field ■ A still photographic print competition, open to all amateurs, is being conducted by Marshall Field & Company, State Street, Chicago, Ill. Strangely enough, the first prize in this competition for still pictures is a valuable piece of motion picture equipment, the *f*/1.9 Ciné-Kodak Model K.

We film the "Y"

[Continued from page 156]

for low angle shots. An exposure meter was used invariably to insure accuracy in exposure, because the various shots could not be retaken. A distance meter also was employed continually, as the majority of the scenes were taken at short range. Every shot, of course, was made from a tripod.

Three people cooperated in making the film and each was primarily responsible for one particular phase of the work. One man took charge of the direction, another the lighting and the third the camera work. In taking one of the smaller scenes, for example the punching bag room, the group worked as follows. First, the small lighting equipment was moved in and the cables were connected. Next, the director surveyed the situation and gave the general idea to the lighting men and cameramen. All three then started to work, each on his own job. The director instructed the bag puncher about his manner of approach and saw that the action had a definite pictorial value. In a specialized sport, it is best to ask for a rehearsal and demonstration, because the actor rarely has any idea of what will photograph effectively. At the same time the cameraman planned the viewpoints; he tried to find an attractive angle which would be unusual but which still would show clearly what was happening. In this case, he decided to take a low viewpoint and to shoot upward at about a forty five degree angle. The lighting man moved his equipment to fit the camera angle and the director finally coordinated the whole. After a rehearsal, the lights were turned on, the final adjustments were made and the scene was shot.

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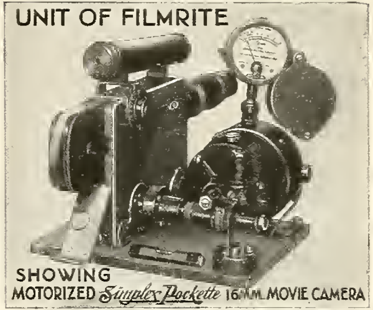

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(Continued on page 180)

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MOVIE MAKERS
105 West 40th St., New York, N. Y.

the type of lighting depended upon whether the scene was so large that it was necessary to spread the light over a large area or whether it was small enough to permit a more artistic lighting effect. In a sequence of basketball, for instance, the camera was placed so that its view included about half the playing floor. The limited area made it inadvisable to plan a scene with ten men playing. The teams, therefore, were reduced to three men each. Instead of allowing regular play, a short passing attack was planned and the opposing men were instructed not to offer too much resistance, lest the scene be prolonged past the point of highest interest. After taking shots from the floor, the camera was taken up to a gallery above the basket and a very effective shot was made by shooting down at the players as they played close to the basket immediately after a penalty shot had failed.

Watch for the special angles possible in particular buildings. For example, we first filmed four wall handball from the spectators' gallery. We were not satisfied with the result so that we left our lights in the gallery and had the players play against the back wall of the court, facing the lights which were above. The cameraman stood in the corner at one end of the wall against which the athletes were playing. The contestants, however, instead of playing on the entire wall, used only part of it.

Featured releases

■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ Bell & Howell Co., Chicago, Ill., offers for April release the following Filmosound rental subjects: *Down on the Levee*, one reel Terrytoon; *Night Duty*, two reel comedy; *Ireland or Bust*, one reel cartoon.

■ Film Library of New England, Boston, Mass., is the New England distributor of the sound on film subjects offered by Walter O. Gutlohn Inc.

■ Frederic L. Gerke, New York City, is an authorized distributor of Hal Roach subjects reduced to 16mm.

■ Harry's Camera Exchange, New York City, has 16mm. sound on film subjects for rent. Silent subjects also are available on both 8mm. and 16mm.

■ Kodascope Libraries, Inc., New York City, offers two comedies: *Ice Cold Cocos* shows two icemen, Billy Bevan and Andy Clyde, and their adventures in a skating rink; *Monkey Business* is an Our Gang comedy with a chimpanzee leading a merry chase that nearly lands them all in jail.

■ Major Film Laboratories, New York City, has sound on film features, comedies and shorts for rental or for sale.

■ Peerless Cine News and Review, Hollywood, Calif., releases each month a reel of 16mm. short subjects of various current events. This is the first time that a regular 16mm. newsreel service has been made available for home screening.

■ Ernest M. Reynolds, Cleveland, Ohio, has for sale the 16mm. film, *Bermuda, The Enchanting Isle*. This and other subjects in his library come in 100 foot lengths.

■ The following companies also have films for rental or for sale: Eastin Feature Films, Galesburg, Ill., and Eastman Kodak Co., Rochester, N. Y.

AT TWILIGHT

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(Continued from page 178)

Mikado: Woodward's Gift Shop.
Saginaw: Heavenrich Bros. & Co., 301 Genessee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
National Camera Exchange, 5 S. 5th St.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Calvin Co., B. M. A. Bldg., Union Station Plaza.
Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
W. Schiller & Co., 6 S. Broadway.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Lawlor Sporting Goods Co., Inc., 1118 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
East Orange: H. C. Deuchler, 541 Main St.
Hawthorne: Hawthorne Home Movie Service, 142 Cedar Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Dubes' Camera Service, 26 Linden St. (Display at 36 Clifton Ave.)
Lambertville: Albert S. Hockenbury, 70 York St.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Dept. 290.
Firemen's Pharmacy Co., 765 Broad St.
Franklin Music House, 25 New St.
Motion Picture Camera Exchange, 38 Park Pl.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Princeton: Princeton University Store, On the Campus.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Hardware & Iron Co., Broadway at Arch St.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home-Movies, 194 Greenpoint Ave.
Buddy's Novelty Shop, 785 DeKalb Ave.
Camera Corner, Inc., 80 Willoughby St.
Cine Classic Library, 1041 Jefferson Ave.
H. B. Kay, 145 Jerome St.
Geo. J. McFadden. Inc.. 202 Flatbush Ave.
PARK CINE LABORATORY, 1250-51st St.
Buffalo: J. F. Adams. Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Hempstead: Agnew's, 47 Main St.
Ithaca: Treman, King & Co., care of George E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Ollie V. Crennan, 498 Main St.
New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
Dave Farley, News Stand, Times Bldg.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
JOSEPH P. HACKEL, 53 West 57th St.
HARRY'S CAMERA EXCHANGE, INC., 317 W. 50th St.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
Madison Mart, 403 Madison Ave.
Medo Photo Supply Corp., 323-5 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Henry Mielke, Inc., 242 E. 86th St.
Mogull Bros., 1944 Boston Rd.
MOTION PICTURE CAMERA SUPPLY, INC., 723 Seventh Ave.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
RAB SONS, 1373 Sixth Ave.
Frank Tanham & Co., Inc., 9 Church St.
Henry Westpfal & Co., 4 E. 32nd St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford. 129 Wolf's Lane.
Port Chester: Hartnet & Mowbray, Inc., Capitol Theatre Bldg.
Rochester: Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Carl K. Frey. 247 Genesee St.
Edwin A. Hahn, P. O. Drawer 522.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 183 S. Main St.
M. O'Neil Co., Dept. 19, 51 Main St.
Alliance: England Drug Co., Main & Park Sts.
Canton: Camera Shop, 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 648-652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
915 Euclid Ave.,
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Gross Photo Supply Co., 325 Superior St.
Sand Beach Consolidated Corp., 823 Board of Trade Bldg.
Toledo Camera Shop, 1221 Madison Ave.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 706 S. Boston Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.
Rochester Camera Stores Co., Cor. 4th and Boston.

OREGON

Lakeview: Getty's Photo Studio, I. O. O. F. Bldg., Center & Main Sts.
Pendleton: Snelson's Camera Shop, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: Johnstown News Co., 115 Market St.
Philadelphia: Camera Shop, 51 N. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
117 S. 16th St.
H. & R. Camera Exchange, 438 Market St.
Klein & Goodman, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Edw. K. Tryon Co., 912 Chestnut St.
John Wanamaker, Dept. 546.
Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: American Junior Studios, 725 Florida Ave.
Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Scranton: Scranton Home Movies Library, 316 N. Washington Ave.
Wallace & Cook, Inc., 205 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: G. C. Dury & Co., 420 Union St.
Mills Book Store, Camera Dept., 703 Church St.

TEXAS

Dallas: E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.
H. H. Page, 115 N. 6th St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
McGaheysville: Cine Picture Service, East River Drive.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Mt. Vernon: Eldridge's Stationery Store.
Pullman: C. E. Graves.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1512—2nd Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.

WEST VIRGINIA

Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: Twelfth St. Garage, 81-12th St.
Uncle Jim, the Movie Man (W. J. Renner), 14th & Market Sts.

WISCONSIN

Appleton: Johnston's Book Store, 311 E. College Ave.
Unmuth's Pharmacy, 208 E. Wisconsin Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Madison: Photoart House, 413 State St.
Photocraft, 305 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., Kodak Dept., E. Wisconsin & N. Plankington.
Photoart House, 844 N. Plankinton Ave.

UNITED STATES TERRITORIES

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.
Hawaii Film Supply Co., 148 S. Beretania St.

UNITED STATES POSSESSIONS

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

PUERTO RICO

San Juan: Carbia Bros., P. O. Box 828.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Casa Rodriguez, Maipu 277.
Cia Sud Americana Foto-Cine-Optica, Corrientes 624.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings', 93 Brisbane St. (next Quadrant).

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., The Block, 284 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna I: Foto-City, Karntnerstrasse Nr. 45.

BELGIUM

Brussels: J. Van Dooren, 26 Rue Leabeau.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
Gladwish & Mitchell, Dominion Square Bldg.
Metropolitan News Agency, 1248 Peel St.
Street Photo Supply Co., 1479 St. Catherine St., W.

Saskatchewan

Regina: Bird Films, Ltd., 2325 Eleventh Ave.
Regina Photo Supply, Ltd., 1924 Rose Street.

CHINA

Shanghai: China News Co., 447 Szechuen Rd.
Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
V: Kodak Aktieselskab, Ostergade 1.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Noordwijk 38.
Soerabaia: Kodak Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pacha St. and Ramleh Sta.
Cairo: Kodak (Egypt) S. A., Midan Ibrahim Pacha, Continental Bldg.
20 Sharia Maghraby.

ENGLAND

Birmingham: Harrisons-Opticians, Ltd., 86 Worcester St.
Blackburn: Edwin Gorse, 86 Accrington Rd.
Bournemouth: J. E. Beale, Ltd., Photographic Dept.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
S. W.: Durbins, 131 High St., Putney.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
W. 1: Bell & Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28A Broadway, Ealing.
Durbin's, 66 Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).
Stockport: Hidderley Radio Sales, 48 St. Petersgate.
Yorkshire: The Midland Cine Service, 19a Briggate, Shipley.
Walter Scott, 26 North Parade, Bradford.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Louring.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Monte Carlo: Kodak Pathe S. A. F., 6 Blvd. des Moulins.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabls. J. ChOtard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat, 95 rue des Petits-Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361.
Foto Schaap & Co., Spui 8.
Groningen: Capi, 3 Kleine Pelsterstraat.
Hague: Capi, 124 Noordeinde.
Kodak, Ltd., Noordeinde 10-10A.
Hans Nieuwenhuis, Thomsonlaan 57-59.
van Hoytemastraat 51-53.
Rotterdam: L. De Heer, v/h Schonfeldt's Fotohandel, Hoogstraat 298.

INDIA

Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., Ltd., 154 Dharamtolla St.

IRISH FREE STATE

Dublin C.1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku

MEXICO

Mexico City: American Photo Supply Co., S. A. Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-72 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 70 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskompani, Postboks 125.
J. L. Nerlien, A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., (Antigua Casa, Lemare & Co.), Villalta 220, Apartado No. 813.

SCOTLAND

Aberdeen: J. Lizars, 118 Union St.
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St., C1.
381 Sauchiehall St., C. 2.

SIAM

Bangkok: Prom Photo Studio, New Rd., cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda Sant Pere 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Louis Stalder (Photo Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.

Dealers Listed in Black Face Italics Are Advertisers in

$3 a year (Canada, $4.00, Foreign, $3.50); 25c a copy

MOVIE MAKERS

105 West 40th Street
New York City

Practical films

Reporting use of personal films in serious fields

■The California Oregon Power Company, in Medford, Ore., which for a number of years has been issuing the *Copco Newsreel* for local showing, recently has produced an advertising picture, *Jim Stays on the Farm*. This picture, a photoplay industrial, tells of a farmer's son who tries to persuade his father to electrify the farm. The father and son decide to spend a few days traveling through southern Oregon to study the use of electricity on farms. In the course of the sequences that follow, the application of electricity is shown in irrigation, hatching and brooding chickens, harvesting, drying fruit, dairy work and many other farm activities, while subsequent scenes illustrate the use of electricity in the home. The picture was filmed silent but, after experiment, the whole was synchronized with sound on disc music and effects. H. D. Kem, advertising manager of the company, planned the picture and photographed it.

■The drunken drivers in Flint, Mich., now appear in 16mm. movies, since the Police Department of that city has scenes made of the offenders as they are brought into the police station. This new and remarkable use of the 16mm. movie camera was initiated as a result of difficulty in getting convictions on charges of driving while drunk. Although the offenders may have reeled into the police court the night before and then exhibited every evidence of intoxication, the following day they would appear soberly before the judge with the claim, "Honest, Judge, all I had was two beers." To solve the problem, the Flint Police Department enlisted the aid of Theo. Brice, ACL, who, with a concealed motion picture camera, made some experimental scenes which were so successful in preserving the evidence of intoxication that the Police Department has installed a permanent, concealed 16mm. movie camera. Equipped with an $f/1.5$, 15mm. lens, the camera is operated by remote control from the sergeant's desk. Two No. 4 Photofloods illuminate the hilarious subject and a calendar and a clock are so placed as to be included in the shot, to be used later as evidence. It appears that the drunken offenders take little notice of the bright light which is turned on as they stagger across the room. The next day, the majority of them plead guilty when they are told that movies have been made of them the night before, while the offender who insists on an alibi has slight chance when the record is projected. A greater percentage of convictions for drunken driving means fewer accidents and the 16mm. movie camera is playing an important part here.

■ The snow train service, the special railroad junkets whereby New York City skiers and winter sportsmen reach the snow clad hills, is featured in a picture made by Edwin Schwarz, ACL, during the past winter for The New York, New Haven and Hartford Railroad. The production, which will be used in advertising the special winter sports railroad service next year, shows the fun on board the train, some details of the railroad service and the skiing facilities offered at the places reached. Beautiful ski shots are included and the snow photography is superlatively fine.

■ *Sporting Vandals* is to be the title of a one reel film to depict the damage done by careless sportsmen in the wilds, which now is being photographed by Louis Lovenburg in Madrid, Nebraska. How sportsmen's carelessness causes forest fires, pollutes streams and endangers human life will be emphasized.

Scene in film of ski train service by Edwin Schwarz, ACL

Edwin Schwarz, ACL

Ice Cold Cocos

When two icemen, Billy Bevan and Andy Clyde, meet a fancy ice-skater, they melt, and even their ice melts. Caught trying to replenish their supply from the skating rink, they are forced into service as waiters. You will enjoy Billy's stunts on skates as well as the hockey game.

Monkey Business

"Our Gang" ejects Farina from their company, but she joins forces with the Chimp, and together they subdue the gang. From one escapade to another, the Chimp leads the gang a merry chase, almost into jail. He finally rescues "Our Gang" from the police by driving them to safety in the patrol wagon.

Catalogs
16mm. Silent
8mm. Silent
16mm. Sound-on-Film

Kodascope Libraries, Inc.
33 West 42nd St. New York City

FOR THOSE WHO "COULDN'T AFFORD"

HOME MOVIES

Ciné-Kodak Eight, Model 20

Fixed focus, with *f*.3.5 lens and extremely simplified operation—yet every inch a movie maker. This is the camera that romped off with the major awards in the 1934 Amateur Movie Contest of the American Society of Cinematographers. **$34.50**

Ciné-Kodak Eight, Model 25

Except for its "faster" *f*.2.7 lens, permitting movie making under a wider range of light conditions, the Model 25 is identical to the Model 20, shown at right. **$45.00**

Ciné-Kodak Eight, Model 60

Here is the finest of the "Eights." Its ultra-fast *f*.1.9 lens is interchangeable with an *f*.4.5 1½-inch telephoto lens ($37.50 extra) permitting a three-times magnification of distant objects. The interior of the "60" has an engine-turned finish; the exterior, durable gray cowhide and brilliant chromium. With carrying case, **$91.50**

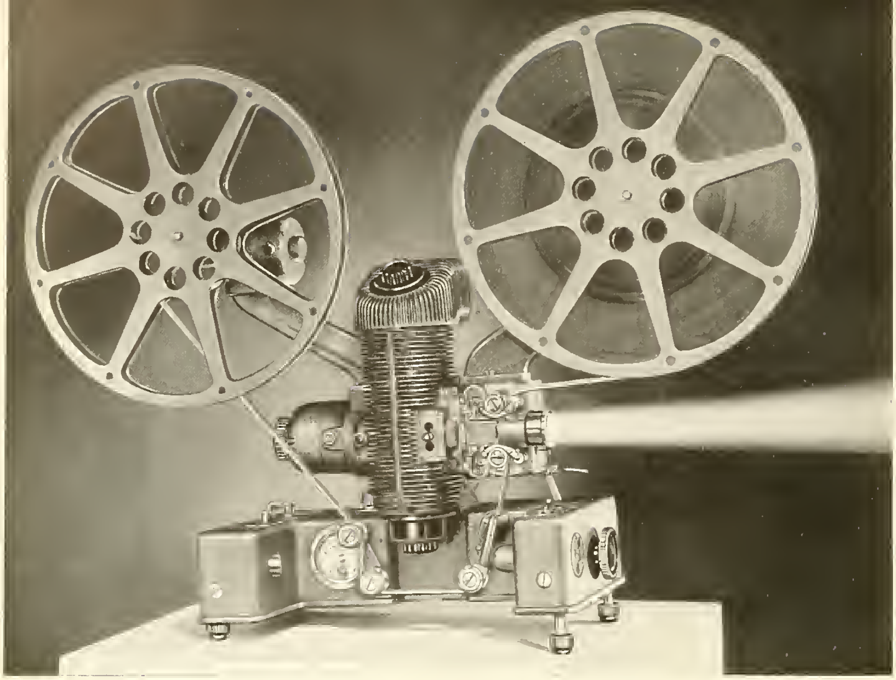
EASTMAN KODAK CO.
Rochester, N. Y.

NRA CODE

CINÉ-KODAK
SAFETY FILM
CINÉ-KODAK 8

Ciné-Kodak Eight Film The 25-foot roll of this 8 mm. film records as many images as 100 feet of 16 mm. film—20 to 30 scenes for only $2.25, including processing.

Printed by WNU, New York



FILMO AUDITORIUM PROJECTOR

Model 130—16 mm.
1000-Watt Lamp
1600-Ft. Capacity

Tomorrow's Projector Today

Used to peering into the future for the earliest possible glimpse of anything to give bigger, better, and more convenient projection, Bell & Howell presents tomorrow's projector today—the new 16 mm. Filmo Auditorium Projector, Model 130.

Using a specially created 1000-watt lamp—the most powerful light source ever used in a 16 mm. projector—this projector's new optical system gives new projection brilliance. 1600-foot film capacity permits uninterrupted projection of a one-hour program. Low center of gravity lends great stability.

Not for many years has 16 mm. motion picture projection taken such a stride forward. If you are looking for the latest and finest thing in projection machinery, it lies in this new Filmo. Price, $385. Case, $27.50.

BELL & HOWELL

FILMO

Personal Movie Cameras and Projectors

1843 Larchmont Ave., Chicago; New York; Hollywood;
London (B & H Co., Ltd.) *Established 1907*

Filmo 121 Camera

SIMPLE TO USE . . . 16 MM.
MAGAZINE LOADING . . . SMALL
. . . LIGHT . . . EASY TO CARRY

Loaded in an instant—just insert the film cartridge. Change from one type of film to another at any time, anywhere. Takes any Filmo 75 Camera lens, and with adapter ($2.50), any Filmo 70 Camera lens. Oscillating shutter gives absolutely uniform exposure over entire frame. Two speeds: 16 and 24. Single-frame exposures. Two viewfinders: spyglass and waist-level. Built-in exposure chart. Write for detailed literature. PRICES: With Cooke 20 mm. or 1-inch F 3.5 universal focus lens, $67.50; with Cooke 1-inch F 1.8 lens, $99.50; leather carrying case, $7.50.

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

MAY, 1935

25c

IT'S THE SNARL OF THE TIGER THAT MAKES THE MOVIE *LIVE*

The first amateur sound-on-film movies with theatrical brilliance and clarity!

Photographs, Courtesy Zoological Society of Philadelphia

New RCA 16mm. Sound-on-Film Camera amazes experts—overjoys amateurs—with its simplicity!

Almost as easy as taking a snapshot—and just as sure of success! That's making talking movies with the new RCA 16mm. Sound-on-Film Camera—the first of its kind! It was adapted by RCA engineers from the famous professional sound movie making equipment which has made such famous talking picture productions as "Roberta," "Sweet Adeline," the Mickey Mouse and Silly Symphony cartoons, and many others!

Now their voices make *real* people of the pictures on the screen! RCA sound, built into the most advanced type of motion picture camera, is *true-to-life* sound—it has the pitch, the timbre, the tone and vibration of the voices as you know them! For the first time, you can capture precious moments *just as they happened!*

To take your scenes with sound, you merely connect the camera with the microphone, set your scene, and shoot. Synchronization of sound and picture is automatic on the film.

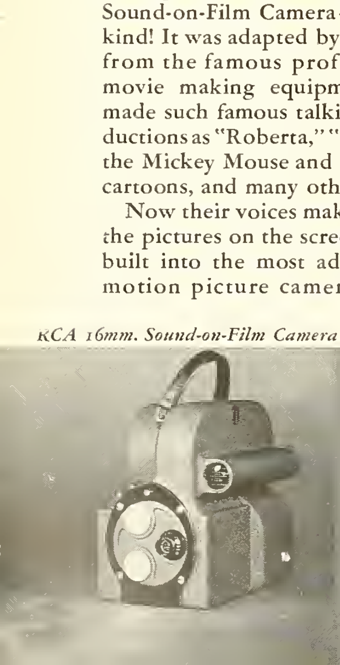
In news reel shots you do the talking

Carry the RCA 16mm. Sound-on-Film Camera on your trips, to sporting events—everywhere! Your running fire of comment, inspired by the moment—makes subtitling when the whole thing is "cold" in your mind an unsatisfactory substitute indeed. All you have to do is press the button, keep your eye on the eyepiece, and talk into the mouthpiece.

The RCA 16mm. Sound Projector shows both sound and silent film

It's a compact adaptation of the famous RCA Photophone high fidelity equipment used by thousands of the country's finest motion picture theatres! It's been simplified until it's as easy to operate as your radio! Ask your dealer for a complete demonstration! Or write us at Camden, New Jersey, for full details.

RCA 16mm. Sound-on-Film Camera



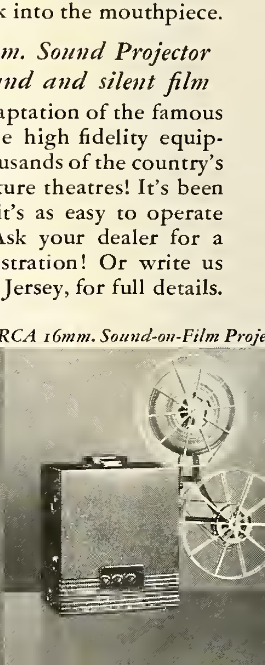
RCA

16mm. SOUND-ON-FILM CAMERA AND PROJECTOR

VISUAL SOUND PRODUCTS DIVISION

RCA MANUFACTURING CO., INC. CAMDEN, NEW JERSEY

RCA 16mm. Sound-on-Film Proje



What You See, You Get

with these four Filmos

The human eye, after all is said and done, is the standard for which all photography reaches. Filmos approach this perfection, we honestly believe, more closely than any other movie cameras.

The Filmo 121 Camera

Magazine Loading . . . Feather Weight . . . Invitingly Small

Loaded in an instant...No threading...Just insert the film cartridge...Change from color film to black and white or vice versa any time, anywhere...Takes any Filmo 75 Camera lens...With adapter ($2.50) takes any Filmo 70 Camera lens...Oscillating shutter gives absolutely uniform exposure over entire frame...Two speeds: 16 and 24 ...Single-frame exposures...Two viewfinders: spyglass and waist-level...Built-in exposure chart...Small: only 2¼ x 3½ x 5¼ inches...Light: weighs only 2 lbs. 5 oz. *Write for detailed literature* • PRICES: With Cooke 20 mm. F 3.5 universal focus lens, $67.50; With Cooke 1-in. F 1.8 lens, $99.50; Leather carrying case, $7.50.

★ ★

The Filmo 70-D Camera

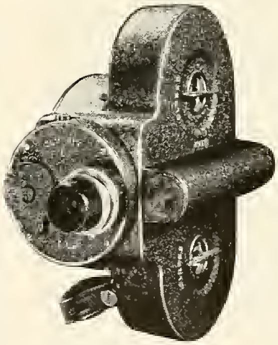
3-Lens Turret . . . 7 Film Speeds . . . Variable Viewfinder

Built like a fine watch. 216° shutter opening, giving 1-27th second exposure at 16-speed. Seven film speeds — 8-12-16-24-32-48-64. Three-lens turret, variable spyglass viewfinder giving (instantly) field areas of six different focal length lenses. Critical focuser (optional). Capacity—100 feet of 16 mm. film. There is no finer or more versatile 16 mm. movie camera for general use. Many attachments available (including motor and external magazine) for semi-professional work. Price, $225 up, with Sesame-locked carrying case.

The Filmo 70-E Camera

Four Film Speeds . . . Lightning Fast Lens . . . Moderate Price

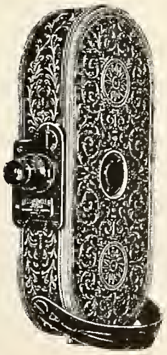
Four film speeds—8 to 64 frames. Regularly equipped with a Cooke 1-inch F 1.5 speed lens, making possible perfectly exposed movies under the most adverse lighting conditions. By adding Kodacolor filter, gives fine Kodacolor results. The F 1.5 lens is instantly interchangeable with any Filmo 70 telephoto, speed, or wide angle lens. Basic operating mechanism is the same as that in the Filmo 70-D Camera—precise, skilfully designed and manufactured. An efficient utility camera where turret head and variable viewfinder are not required. Price, with case, $185; with F 3.5 lens, $150.



The Filmo 75 Camera

The lowest-priced 100-foot camera of comparable quality

Now priced at $59.50, the slender and patrician Filmo 75, built fully to Bell & Howell standards, establishes a new record for dollar value in the 16 mm. field. Measures only 1⅝ x 4 x 8¾ inches. Full 100-ft. film capacity. 20 mm. F 3.5 Cooke lens, interchangeable with speed and telephoto lenses. Spyglass viewfinder, adjustable for field area of lens. Winds like watch with ratchet key. Covered in pebble-grain or filigree fabric leather. Leather carrying case, $5.50.



New Filmo Camera Catalog Just Out! Write for FREE copy!

Containing detailed technical data on every Filmo 16 mm. Camera, this new catalog is a source of interesting and instructive information you'll appreciate. Send for your *free* copy today.

BELL & HOWELL
FILMO
16 MM. CAMERAS

BELL & HOWELL

Bell & Howell Co., 1843 Larchmont Ave., Chicago; New York; Hollywood; London (B & H Co., Ltd.) . . . Established 1907

Filmo

Professional Results With Amateur Ease

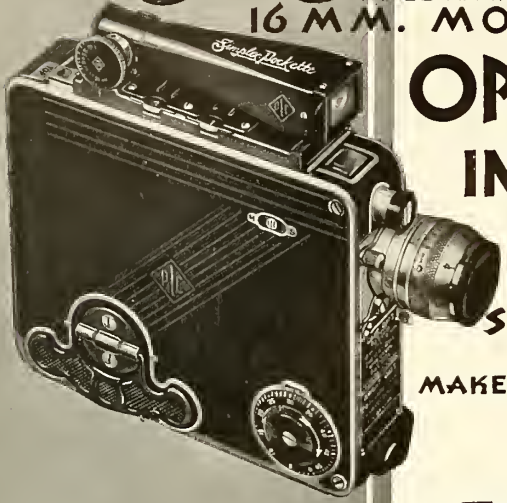
PERSONAL MOVIE CAMERAS AND PROJECTORS

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Simplex Pockette

TRADE MARK REGISTERED

16 MM. MOVIE CAMERA



OPTICAL VIEW FINDER

INSURES PERFECT CENTERING ON THE FILM

SIMPLE, ACCURATE AND CONVENIENT

MAKES *Simplex Pockette* (TRADE MARK REGISTERED) CAMERA MUCH MORE EFFECTIVE IN THE HANDS OF THE AMATEUR

Simplex Pockette

TRADE MARK REGISTERED

16 MM. MOVIE CAMERA

REQUIRES NO THREADING

OPEN DOOR, INSERT MAGAZINE, CLOSE DOOR–AND BEGIN FILMING

Simplex Pockette OPTICAL VIEW FINDER instantly appeals to every owner of Simplex Pockette Camera. A high-grade optical instrument which can be used with complete satisfaction by the least experienced cinematographer, as the mechanism is not at all complicated. Simply turn the knurled disc so that the index marking on the face of the disc conforms to the distance from the object. This object will then be centered—both vertically and horizontally—and the image will be properly registered on the exposed film. SIMPLEX POCKETTE parallax OPTICAL VIEW FINDER can be used with either eye and the image is viewed right side up.

INTERNATIONAL PROJECTOR CORPORATION

88-96-GOLD ST. NEW YORK, U. S. A.

MOVIE MAKERS

Mabel Voorhees

The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 10 May, 1935 Number 5

Cover design . . . . *Lloyd Coe*

Color unlimited, *editorial* 193

Aids for African filmers . . . . *Martin Johnson* 195

Limber up! . . . . *Edwin T. Schwarz, ACL* 196

Presenting Kodachrome . . . . . . *Dr. C. E. Kenneth Mees* 197

Standardizing darkrooms . . . . . . *Cyril Presgrave, ACL* 198

We all love a parade . . . . *Kenneth F. Space, ACL* 199

Domestic menagerie . . . . *Paul W. Kearney, ACL* 200

The clinic . . . . *Frederick G. Beach, ACL* 201

Garden stars . . . . *W. T. McCarthy, ACL* 202

When they leave college . . . . *Paul D. Hugon* 203

Amateur clubs . . . . *James W. Moore, ACL* 204

Critical focusing 205

Practical films 208

News of the industry . . . . *Russell C. Holslag, ACL* 210

Around the world with Movie Makers 222, 224, 225

Featured releases 223

Closeups 226

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Advertising rates on application. Forms close on 10th of preceding month.

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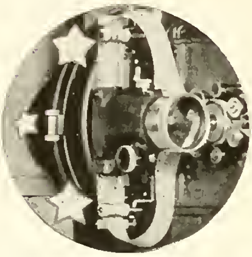
VICTOR *Automatic Safety Film Trip* SAVES *Our* FILM

—Say these Large Library Operators



This Priceless Film Protection Device (Patented by Victor) is a Silent, Invisible Guard, the constant vigilance and "hair-trigger" action of which prevents damage to film in all emergencies.

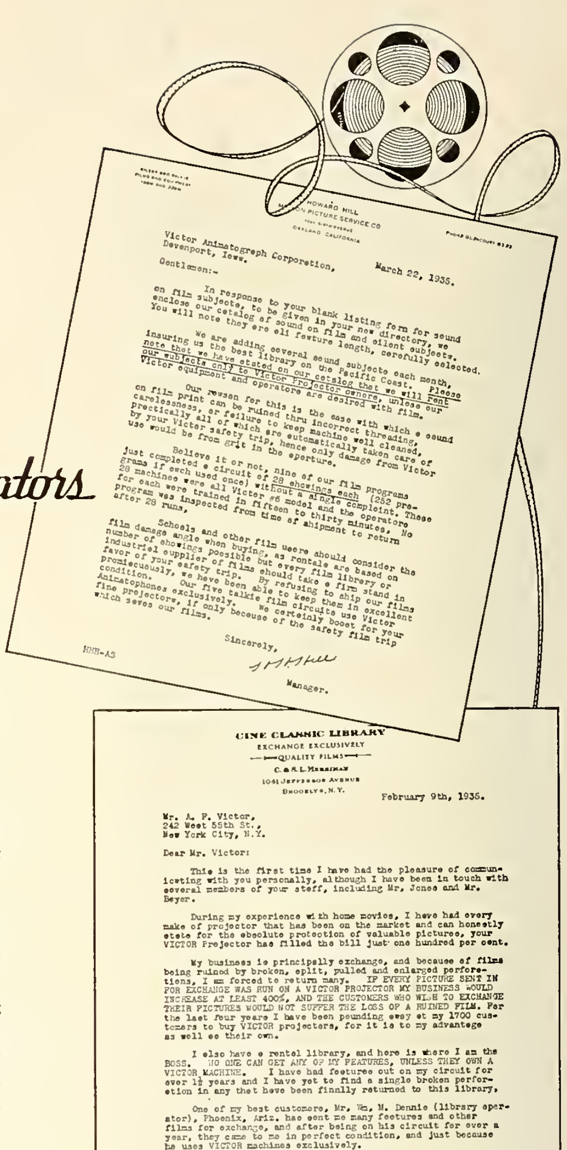
(Film trip-levers, which are connected with the operating clutch-lever, are located at all film loop positions on VICTOR Silent and Sound Projectors. At the slightest indication of strain, pull or loop-loss, pressure of film against any of the safety trips automatically releases operating lever, cuts off light and stops film-moving mechanism before any damage can occur!)

Remember that, in spite of all claims to the contrary, only VICTOR provides 100 per cent, "fool-proof" protection against costly film losses!

You wouldn't consider ownership of a washing machine that mangled your clothing, of a gas furnace without an automatic shut-off, or of a motor car without brakes! Why tolerate anything less than the *Full* Protection against mangled film and torn, broken or elongated perforations that only Victor can provide?

Positive Film Protection is only one of many advantages that VICTOR offers . . . . at prices unrivalled for their attractiveness! To fully appreciate VICTOR Superiority . . . . in all directions . . . . you MUST *see a VICTOR in actual operation. Ask for a demonstration . . . Victor Products are sold by better equipment dealers everywhere.*

Illustrated, descriptive literature on CAMERAS, SILENT and SOUND-ON-FILM PROJECTORS will be gladly sent on request.



HOWARD HILL
ON PICTURE SERVICE CO
OAKLAND CALIFORNIA

Victor Animatograph Corporation,
Davenport, Iowa.

March 22, 1935.

Gentlemen:-

In response to your blank listing form for sound on film subjects, to be given in your new directory, we enclose our catalog of sound on film and silent subjects. You will note they are all feature length, carefully selected.

We are adding several sound subjects each month, insuring us the best library on the Pacific Coast. Please note that we have stated on our catalog that we will rent our subjects only to Victor Projector owners, unless our Victor equipment and operators are desired with film.

Our reason for this is the ease with which a sound on film print can be ruined thru incorrect threading, carelessness, or failure to keep machine well cleaned, practically all of which are automatically taken care of by your Victor safety trip, hence only damage from Victor use would be from grit in the aperture.

Believe it or not, nine of our film programs just completed a circuit of 28 showings each (252 programs if each used once) without a single complaint. These 28 machines were all Victor #6 model and the operators for each were trained in fifteen to thirty minutes. No program was inspected from time of shipment to return after 28 runs.

Schools and other film users should consider the film damage angle when buying, as rentals are based on number of showings possible but every film library or industrial supplier of films should take a firm stand in favor of your safety trip. By refusing to ship our films promiscuously, we have been able to keep them in excellent condition. Our five talkie film circuits use Victor Animatophones exclusively. We certainly boost for your fine projectors, if only because of the safety film trip which saves our films.

Sincerely,

Manager.

HHH-AS

CINE CLASSIC LIBRARY
EXCHANGE EXCLUSIVELY
QUALITY FILMS
C. & S. L. MERRIMAN
1041 JEFFERSON AVENUE
BROOKLYN, N.Y.

February 9th, 1935.

Mr. A. F. Victor,
242 West 55th St.,
New York City, N.Y.

Dear Mr. Victor:

This is the first time I have had the pleasure of communicating with you personally, although I have been in touch with several members of your staff, including Mr. Jones and Mr. Beyer.

During my experience with home movies, I have had every make of projector that has been on the market and can honestly state for the absolute protection of valuable pictures, your VICTOR Projector has filled the bill just one hundred per cent.

My business is principally exchange, and because of films being ruined by broken, split, pulled and enlarged perforations, I am forced to return many. IF EVERY PICTURE SENT IN FOR EXCHANGE WAS RUN ON A VICTOR PROJECTOR MY BUSINESS WOULD INCREASE AT LEAST 400%, AND THE CUSTOMERS WHO WISH TO EXCHANGE THEIR PICTURES WOULD NOT SUFFER THE LOSS OF A RUINED FILM. For the last four years I have been pounding away at my 1700 customers to buy VICTOR projectors, for it is to my advantage as well as their own.

I also have a rental library, and here is where I am the BOSS. NO ONE CAN GET ANY OF MY FEATURES, UNLESS THEY OWN A VICTOR MACHINE. I have had features out on my circuit for over 1½ years and I have yet to find a single broken perforation in any that have been finally returned to this library.

One of my best customers, Mr. Wm. M. Dennie (library operator), Phoenix, Ariz. has sent me many features and other films for exchange, and after being on his circuit for over a year, they came to me in perfect condition, and just because he uses VICTOR machines exclusively.

I am proud of my rental library and if I did not insist on my features being run on VICTOR Projectors, my films would have been in the ASH BARREL long ago. So, you can see why I am genuinely enthusiastic over your film protection feature.

Most Sincerely Yours,
CINE CLASSIC LIBRARY
By Clarence Merriman

VICTOR
REG. U.S. PAT. OFF.

VICTOR ANIMATOGRAPH CORP.,

DAVENPORT, IOWA.

CHICAGO ◆ LOS ANGELES ◆ NEW YORK

World's Finest 16 MM Movie Equipment

THE FILM OF FILMS FOR GENERAL OUTDOOR MOVIES

THERE *is* an ideal film for general outdoor movies—it's Agfa 16 MM. Fine-Grain Plenachrome Reversible.

And there's real reason, for Agfa 16 MM. Plenachrome combines complete orthochromatism, high speed, exceptionally wide latitude and a truly effective antihalation coating. Speed is approximately that of 16 MM. Panchromatic. Sensitivity includes all colors except spectral red. Extremely fine grain makes possible large-size projection *without loss of detail.*

Get a roll of Agfa 16 MM. Plenachrome from your dealer today. 100-foot rolls — $4.50. 50-foot rolls — $2.75. Including processing and return postage in U. S. A. **Made by Agfa Ansco Corporation in Binghamton, N. Y.**

AGFA 16MM. FILMS

Agfa Fine-Grain Plenachrome:

100-foot rolls	$4.50
50-foot rolls	2.75

Including processing and return postage

Agfa Panchromatic Reversible:

100-foot rolls	$6.00
50-foot rolls	3.25

Including processing and return postage.

Agfa Fine-Grain Superpan Reversible:

100-foot rolls	$7.50
50-foot rolls	4.00

Including processing and return postage.

Agfa Fine-Grain Panchromatic Negative:

100-foot rolls	$3.50

Developing not included

200-foot and 400-foot rolls (laboratory packing) available.

Agfa Ansco processing laboratories are located in New York, Chicago, Kansas City, Los Angeles and Montreal.

Agfa

Now YOU CAN TAKE
AND SHOW YOUR OWN

16 MM
movies
IN FULL NATURAL
COLOR

WITH
your own
CAMERA & PROJECTOR
WITH DUFAYCOLOR FILM

No Additional Equipment Required.
The Color Is in the Film.

Come in and let us demonstrate it to you or send for illustrated folder D. M. Mail orders filled.

PRICE
$5.50
For 50 foot length —including processing.

$9.00
For 100 foot length —including processing.

Willoughbys
World's Largest Exclusive Camera Supply House
110 West 32d Street New York

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
105 W. 40TH STREET, NEW YORK CITY, U. S. A.

Color unlimited

THE year 1935 will be marked in the history of personal movies as that in which the era of unlimited color filming began. A month ago one new color system was offered commercially and this month another is presented. The most recent offering is the first subtractive color process to be brought to a practical and successful stage for use in amateur cinematography.

Color filming is now available to 16mm. workers in all reasonable photographic conditions and without special equipment either for taking or showing. This removal of limitations will attract thousands of personal filmers to color who have previously not made use of color movie systems involving special equipment. That color filming is capable of development into a definitely artistic form has been demonstrated already by those amateurs who have worked in the more limited medium. They have to their credit thousands of feet of rarely beautiful pictures which have nothing in common with the garish and unreal effects that too often marked earlier photography in color. They have made the pioneer experiments in bringing color movies up to the status of accepted art. Their efforts and discoveries have erected a basic esthetic philosophy about color filming that is applicable to the less limited new conditions as it is to the older.

Now that color filming is practically as simple for amateurs as black and white cinematography, it will be interesting to learn by actual test and observation whether color movies will become the accepted normal medium for personal movie making or whether monochromatic filming will still remain the average method and color be used for special purposes and as a special item in the home showing program. Unquestionably the practical applications of personal filming will involve generous use of color, especially in surgery and in industrial movie making.

Theatrical audiences have never passed a clear judgment on color movies, because the color systems available have been expensive and sometimes unrealistic in screen effect and the offerings relatively few in number. The colored films of figure animation have been widely acclaimed, but other subjects in color have not made an outstanding success. The new systems introduced into personal filming are logically applicable to theatrical employment and will in time have a tryout in that field.

While sound movies were a definite product of the theatrical motion picture industry, it is indisputable that a wide use of color movies has been a specific product of personal filming. The recent processes have been introduced in the amateur field and, until this year, they have not been of a kind that the theatrical industry could readily employ. It is a reasonable expectation that theatrical producers will experiment with color to a greater extent than ever before. Amateurs are several jumps ahead in the intelligent use of color in cinematography, because their employment of it has been so extensive. As amateur sound has been aided by Hollywood pathfinding, so can amateurs extend to their professional friends a helping hand in this new color field which will rapidly engage Hollywood's interest.

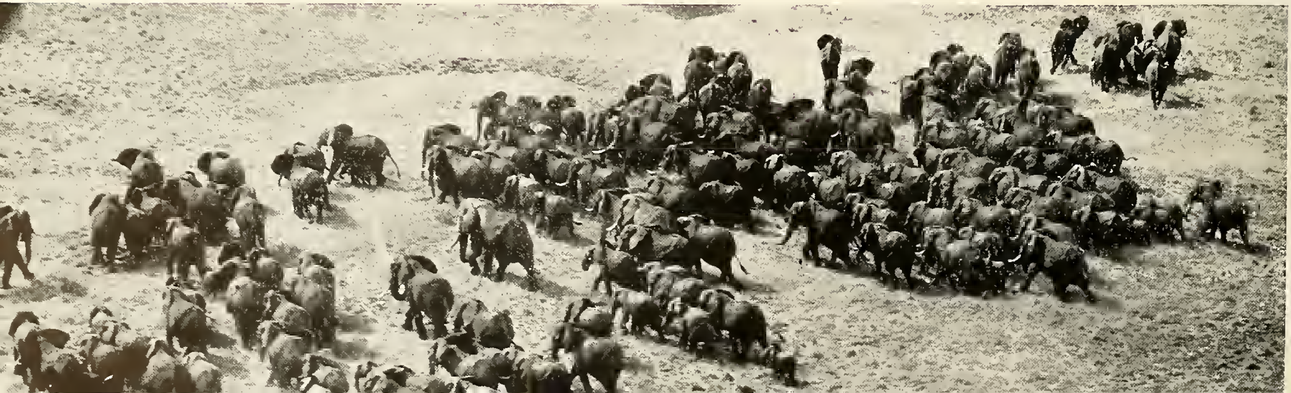
© Martin Johnson

Shots that Martin Johnson caught in Africa

© Martin Johnson

Opposite, the famed producer of "Baboona" and many earlier African movies gives amateurs counsel on filming on safari

© Martin Johnson



Aids for African filmers

MARTIN JOHNSON

SINCE the release of *Baboona*, I have received many letters from those who are contemplating a trip to Africa on a big game hunt. After many questions regarding East African conditions, seasons, guns, clothing, food, white hunters, etc., the writers always wind up with queries regarding cameras, lenses, types of film, etc. In fact, these letters are coming in such numbers that I cannot answer them all and keep up with my other work. I hope that this short article will give the information necessary.

For many years Americans have been coming to me at my home in Nairobi, requesting that I develop their films, since they wanted to see them before they went home. At first, I found them a nuisance, for I then looked upon the 16mm. movie cameras with contempt—they were playthings and not to be taken seriously—and although I had a modern laboratory I did not care to work on these little films. But as time went on, several close personal friends came along with their 16mm. cameras and I felt obliged to help them. Much to my surprise, I found that they were getting beautiful and entertaining films. I began to see the value of the 16mm. medium—even to the extent of installing a projector in order to check up on the work of my friends.

I first became interested seriously in the amateur movie camera when the late George Eastman was on *safari* with us. Naturally he brought along every known piece of equipment and lens combination. They intrigued me to such an extent that soon I was experimenting with them, and I developed and processed most of his film. Later came Eastman Dryden with his father—his results were wonderful; then Mr. and Mrs. Trubee Davison, who made 16mm. shots of elephants and lions that could not be bettered. Darryl Zanuck and his wife obtained equally fine results when they were out in Africa.

By this time, I was definitely sold on the 16mm. camera and even envied my friends who could get quick pictures and good results during the time I was busy setting up my big professional cameras and sound apparatus. So, instead of avoiding the small cameras, I began to take an active interest and tried to help the less experienced amateurs to get better results. I found one way of helping them with their exposures which I feel sure was a benefit.

Many amateurs are not exposure conscious; there is too much guesswork in their filming. I discovered that many of those who came to me for help were making their pictures more or less by the direction book—having started to use their cameras for the first time on the trip out to Africa. My method of explaining how to make good exposures was to take the amateur out on the plains near our home and make three exposures of each subject—a correct exposure, one slightly over and one slightly under. I would make some scenes of open plains, others without sky and with a green background and still others of natives in closeup. Each exposure was jotted down in a note book. Then we photographed the same subjects over again with a K 1 filter. We developed and projected the resultant film and, by this means, I was able to give them the comparison between correct, under and overexposures and to demonstrate where the filter was of value and where it was useless.

Quite often, amateurs carry every known grade of filter, lenses of every focal length, exposure meters of several types, several range finders and what not. It is my opinion that so many gadgets only confuse them. So far as film and filters are concerned, I would recommend that anybody going on an African *safari* carry only supersensitive panchromatic film and that he use color filters as little as possible, and then only the K 1.

My argument for this is based on the fact that a movie maker probably will be able to make the *safari* only once in a lifetime and that the subjects and possibilities are very important. In view of this, it is better to get a *good* picture and be sure of it rather than to experiment. By experimenting, perhaps one will make a better picture if the accessories and various types of films are used correctly, but he runs the risk of getting nothing. I recommend only the one light filter because in photographing wild animals it is never possible to know in advance what opportunities for a good picture may arise. Most of the action happens so suddenly that it is highly important to be able to close down the diaphragm to compensate for poor judgment in focusing or lack of time to estimate the distance correctly. There are light conditions in which heavy filters are likely to make poor exposures.

Of course, to the advanced amateur these directions are unnecessary, but I have met so many big game hunters who take movie cameras as an afterthought, and use them for the first time on the boat, that it occurs to me they may be helpful.

One of the questions I am asked most frequently is about the keeping qualities of film, for it seems to be the general impression that film does not keep well in the tropics. Years ago this was true, but now film made and sensitized by the best manufacturers will remain in good condition for the length of the average *safari*. I have kept supersensitive panchromatic film nine months before exposure and six months after exposure and found it good. I have kept regular professional nitrate film four years and, except for being slow, it made a perfect picture. Of course, I always have my sensitized material packed for the tropics at the factory, but in Nairobi, Kenya Colony, where most African *safaris* start, there are three photographic supply houses selling 16mm. film. One is German, one English and one is the Eastman Kodak representative. Each carries 16mm. stock but unfortunately the films are of different grades and speeds.

[Continued on page 219]

Upward angles are forceful in action closeups of tennis

William M. Rittase

Limber up!

EDWIN T. SCHWARZ, ACL

Spring calls forth life from dormant sports film ideas

THE appearance of baseball bats, tennis racquets and even marbles has a peculiar significance to me; any one of them reminds me to use heavier oil in my camera, for the thinned lubricant for winter sports filming is not ideal for warm spring atmosphere. But, of course, in addition to signaling a new filming season, the sports equipment suggests several movie making subjects.

For example, one might make a movie of the local baseball team. It even may be possible to get intimate shots during training, but for most of us the large ball parks offer the only opportunity of taking this ace of American sports. For a baseball film, the movie maker will want such shots as the billboard that advertises the game, the crowds buying tickets, people finding their seats, and the peanut vender. These scenes will create the introductory atmosphere. During the game, the cameraman will not be able to wander about the stadium for angle shots, and so it is important to select a desirable seat. In a good baseball film it is necessary to show the position of the players, and this calls for a high viewpoint for the camera. Perhaps the second tier near the home plate would be the most useful seat location. A two inch lens is advantageous, but one should take care not to use a long focal length lens from this angle, as the distortion of the players would be too obvious.

By going to the ball grounds a second time and taking a seat almost on a level with the diamond, interesting closeups can be filmed to add to the general scenes of the game taken previously. If the scenes are made carefully, nobody will detect the fact that the picture is a composite of two games. To make a really thorough picture of baseball, with suspense and definite continuity, one must go further and stage some of the scenes. This is not difficult if the local baseball team will cooperate, and the players usually will do so, especially if you promise to show them the completed film.

Then, during a practice period, take all the features of the game which could not be filmed from the grandstand. These would be spliced in the regular game sequences. From as low a position as the tripod will permit and using either twenty four or thirty two frames a second, make a closeup of the pitcher as he winds up for the throw. All the important features of the game will suggest themselves to the fan, but there are some general rules that cover most of them. For dramatic action, use dramatic angles—for example, a low viewpoint. To get good contrast, do not film with the sun directly behind your back; stand so that it is at one side, for the shadows make the picture. If the shadows are too dark, perhaps you can lighten them with aluminum painted reflectors. Action coming toward the camera is better than across it, but if the latter is necessary then use the higher shutter speeds.

In the general shots of the game, try to exclude everything but the diamond and the players. Do not "panoram", but try some follow shots. There is a difference between the two—in the follow shot the camera is turned to follow a moving object in such a way that, relative to the camera, the object remains stationary; in other words, the camera movement is synchronized with the movement of the object. However, in the panorama, either the object itself does not move or there is no synchronization between the movement of the camera and the object.

In a film of tennis, there is a greater opportunity for emphasis on human interest, since tennis is essentially a game for

[Continued on page 211]

Presenting Kodachrome

DR. C. E. KENNETH MEES

Vice President, Eastman Kodak Company

Eastman research head reveals data on new color film

OVER fifteen years ago, at the close of the War, the Eastman Kodak Company turned its attention to the development of a practical process of amateur cinematography. In that development, it followed the principle, which had been laid down by Mr. Eastman in the early days of the company, that it should be possible for the general public to get satisfactory pictures provided that they follow simple instructions, that the apparatus should be portable and simple to use and that no special skill or elaborate study should be necessary to attain good results.

In accordance with this principle, the system of amateur cinematography which was announced to the public in 1923 involved the use of small and portable cameras which could be loaded with sensitive film without the use of a darkroom. The film itself was returned to the stations of the company for processing in order that the best possible apparatus and skill might be employed, and at the same time a reversal process of a new type was adopted in order that the cost of processing might be reduced to a minimum.

This system has been a complete success. A system of processing stations has been installed throughout the world and their automatic machines are designed in such a way as to obtain the best possible results from a wide range of exposures. At the present time, there are no less than fifty of these stations.

Once a system had been worked out by which amateurs could make their own motion pictures, the attention of the laboratory was directed toward the development of a method of making those pictures in color, and in 1928 the now well known Kodacolor process was launched on the market. As was stated at that time, the Kodacolor process appeared to fulfill the requirements for simplicity and ease of operation. All that is necessary to obtain a color picture instead of a picture in monochrome is to use a camera fitted with an *f*/1.9 lens, to insert a color filter into the lens and to thread the special Kodacolor film in the camera. The projector is correspondingly fitted with a special filter like that used in the camera, and a color picture is obtained upon the screen.

The Kodacolor process, however, has certain limitations: it requires a special, large aperture lens with a special filter; this lens cannot be stopped down to obtain depth of focus; the filters used in projection involve a considerable loss of light; and the pattern of the lenticular embossing on the film, while not very apparent, still impairs the quality of the picture. Thus, the Kodacolor process, while simple enough to be a valuable, practical method of color photography, and while it gives excellent results, is not an ideal color process for the average amateur cinematographer.

The ideal process would be one in which the movie maker could use any camera, could expose his film under any conditions suitable for taking motion pictures and after processing would obtain a film in which the pictures themselves were in color, so that it could be projected on any projector and a color picture obtained on the screen. This has been achieved in the process which the Eastman Kodak Company now presents to you under the name, "New Kodachrome Process."

About twenty years ago, this name was applied to a two color subtractive process used for portraiture, which had no great vogue and which has long been withdrawn from the market. The present process has no connection with that earlier system.

The new Kodachrome process is of an entirely new type so far as processes which have reached the stage of commercial production are concerned.

All practical processes of color photography depend upon the division of the light into three components, red, green and blue violet. Pictures are taken by these three components and then are combined in order to give the finished color picture.

In the Kodacolor process, the color separation is obtained optically. In the lens of the camera is placed a multiple color filter composed of the red, green and blue units, and the tiny lenses embossed on the film make multiple images of these three units on the film emulsion. In projection, the same three filters are placed on the lens and integrated on the screen. A multicolor image in the form of microscopic colored strips is projected and reproduces the colors of the original.

In the new Kodachrome process, the separation of the light into the three components is not accomplished by placing the separate components in juxtaposi- [Continued on page 220]

Standardizing darkrooms

CYRIL PRESGRAVE, ACL

Negative positive workers will find routine essential

DEVELOPING a negative motion picture film and producing a positive print present somewhat the same problems as performing the parallel operations on the popular roll film. Naturally, as in all other work, there is the right method and the wrong. Strips of film can be developed, fixed, washed, dried and printed with no other equipment than a Mason jar, the back of a chair and a projector. It is also true that operations on the human body can be performed with no other instrument than a carving knife. The results are similar in both cases—sometimes the patient recovers. If one desires a passable finished film, it is necessary to do the developing and printing thoroughly and exceedingly carefully.

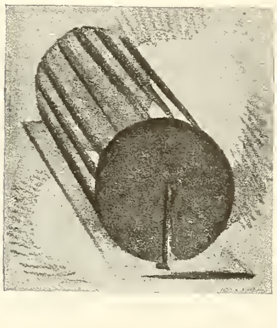
The secret of successful work lies in standardizing every step, as far as is practical. From the exposure in the camera to projecting the finished print, every part of the process should be controlled if the developing is to be regarded with confidence.

When film is exposed in the camera, there comes the opportunity for the first standardization—finding the correct exposure. The second opportunity for standardization comes in developing: if the film is developed by using the time temperature method with fresh developer, the error of under or overdeveloping is avoided. By immersing the film in an acid bath, we can stop the developing action just when we wish and, at the same time, we can thus lengthen the life of the fixing bath which we use next. This controls development time perfectly. By using intermittent washing, we may bring the percentage of hypo remaining on the film down to a safe quantity. Drying is done in fifteen to thirty minutes in an enclosed, rapidly revolving drum surrounded by clean, warm air. Choice of printing time is the next consideration and, after printing, the positive film is developed, fixed, washed and dried and the work is done.

For the various procedures, suitable equipment must be constructed or purchased. Unless you are especially gifted in the use of tools, it is better to buy one of the several excellent rack and tank developing systems now on the market than to attempt to make your own. One must procure a washing tank which should be of such a capacity that the rack can be immersed in water completely.

It is very convenient to have the washing tank fitted with an intermittent siphon so that the tank will automatically empty and refill. In operation, water flows into the tank in a small stream and, when the water level rises to the top, the siphon will empty the tank which will then refill. The incoming stream of water should be regulated so that at least five minutes' time is required to fill the tank. The film should be subjected to not less than six changes of water to be washed thoroughly. The same results may be obtained by filling and emptying the tank by hand—a rather awkward process.

Drying the film in a dust free atmosphere is most important. The drying drum should be enclosed in a wooden or sheet metal box with a large, hinged door. Equipment for conditioning the air in the box can be constructed at home. Remove the motor and fan from an old vacuum cleaner and mount them in a corner of the drum case, near the bottom. Plan the arrangement so that the inlet of the blower will lead to the outside of the case through an opening which is covered with several thicknesses of cheesecloth. Then place an ordinary porcelain electric wall socket in the case, so that the blower forces air over it, and in the socket screw a heating unit of the type used in portable electric heaters. The whirling drum will circulate the air over the film. An outlet for the air should be arranged near the top of the case on the side opposite the inlet. Neither the outlet nor the large door should be opened without turning on the blower, or dust may enter the case. When the blower is running, film may be wound on the drum with safety, since the air pressure will prevent dust from entering. A machine such as this will dry negative film in about twenty minutes and positive film in about half the time.



To solve the printing problem, there are two types of equipment on the market—continuous and step printers. In general, the latter is to be preferred. An amateur can make a satisfactory printer from a projector or camera.

One need not worry about compounding developers and fixing baths, for there are several prepared developers on the market. Some are in solution and some in powder form ready to be dissolved. One may ask the corner drug store to make up any particular developing solution. At the start, it is well to confine one's attention to the D-16 developer. This may be diluted to one half normal strength for negatives and is used full strength for the print. Acid fixing bath powder can be obtained ready to be dissolved.

Before attempting the first developing, practice loading the film rack until it can be done with ease in absolute darkness. The sense of touch will be found superior to that of sight when working under the dim green safelight required with panchromatic negative, and of course very fast negative must be handled in total darkness.

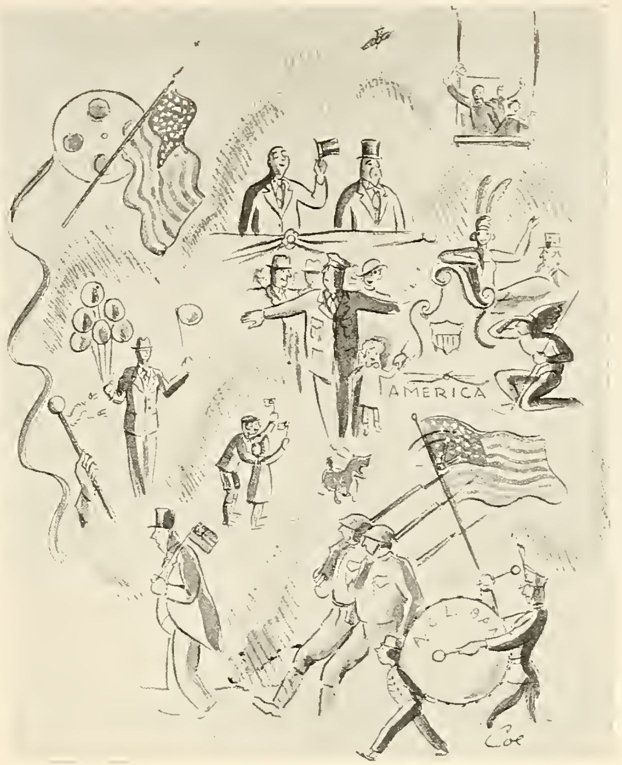
When ready to develop the film, arrange the tanks in some convenient order and replace them in exactly the same order whenever you use them. This will avoid confusion—it is rather a hard blow to see blank emulsion dissolve away in a fixing bath which you thought was the developer! Make up the fixing bath first, then the short stop and finally the developer. The short stop bath, which consists of one and a half ounces of twenty eight percent acetic acid to thirty two ounces of water, immediately stops development by acidifying the alkaline developer carried over on the film and thus prevents the contamination of the acid fixing bath with developer.

Take the temperature of the developer and consult the chart given at the end of these notes. Then switch on the safelight, turn off the white light and wait a few moments for the eyes to accustom themselves to the limited illumination. Load the film rack and place it in the developer, agitating the rack for the first half minute. Every minute or so, give the rack a shake to secure even development. When the time is up, remove the rack and place it in the short stop for about a half minute. From there it is transferred to the fixing bath and left for twenty minutes. Next, wash the film, still on the rack. The white light may be turned on when the film has been in the fixing bath for ten minutes. The method of transferring the film from the rack to the drying drum will vary with the type of rack used. The manufacturer's instructions always will cover this point. In general, the procedure is to attach one end of the film to the drying drum by folding an inch or so over a rubber band and pinning the film

[Continued on page 213]

We all love a parade

KENNETH F. SPACE, ACL



EVERY one loves a parade. The rhythm of marching, the glittering gold braid, the stirring music and the impressive pomp all appeal and fill a need in our lives. Certainly, there are few events which bring forth more cameras—and more uninteresting films, sad as this conclusion may be. Parade films prove disappointing, however, only because we have not observed certain general rules of procedure. For, truly, parade shooting has problems and a technique all its own, varying with localities, yet always conditioned upon a few fundamental facts which apply with equal force on Fifth Avenue or Main Street.

To begin with, the movie maker must realize with complete clarity that a parade, no matter how thrilling to the eye or ear of a flesh and blood spectator, is for the motion picture essentially a *monotonous* subject—if not properly handled. It is monotonous because it is repetitive. File after file of marching men, float after float of overdone decoration and underdone symbolism, these are subjects which, for all their differences, are still repetitive. A little of each goes a long way in a film report. Furthermore, a little footage from any one angle or camera position without some variation goes a long way. Not only is the subject matter itself all too similar, but the action or motion carried out by each unit of this subject matter is of deadly likeness. Forward, onward, on the march and always the same!

If, then, this material is to be made interesting and lively in a film, we can see that change and choice are the two elements which must be kept in mind. The length of scenes, both in footage and in camera distances, must be changed frequently and the choice of subject matter must be varied and imaginative. Actually, we accomplish the first by making sure of the second. New filming positions, a battery of lenses of different focal length, are both desirable and effective, but they cannot do the trick unaided. The parade filmer must keep in mind the simple fact that the spectators of his parade, the hawkers and panhandlers bothering them. and the police regulating all of them are just as much emotional and dramatic parts of the occasion as the parade itself. Any film which overlooks these factors will be deadly dull. It is only through constant use of reaction shots of all conceivable subjects that the parade filmer will do his main subject justice and save it from monotony. Let us see how to go about planning this treatment. In the first place, it is important to study, a day or so ahead of the event, the line of march, which can be learned from the newspapers. It would be wise to make a trip over the route at the time of day that the procession will begin, following the predetermined direction of march. Thus one can learn the direction of sunlight at different stages of the procession.

As the cameraman follows the route, he can look for open places, where he will get plenty of light, elevated spots for camera positions and good background locations. This will be useful, of course, only if he will be able to shift positions during the course of the parade. Remember in all cases that the camera should register the parade coming toward or going away from the lens, *never* past it at right angles.

Cine ways listed for use in filming outdoor spectacles

Varied scenes of many little things make a parade film

As a rule, there will be but one camera location. A good one would be a second or third story window along the line of march, and preferably on a corner where a turn will be made, so that the movie maker can film the line of march toward him and the swing and the line away from the camera. If it is practical to move, a second spot would be near the reviewing stand. Many seek to enter the stand itself, but, unless the stand allows for easy exit, a better location would be across the street from the platform and in a second story window or balcony. This will be above the crowds, the area will be quite open and, with a telephoto lens, one can get good closeups of the officials as they acknowledge salutes or greetings from the marchers. The principal disadvantage of working from the stand itself is the fact that a rear position must be taken to be out of the way of honored guests, which means that shots of officials will be limited to back or occasional profile views. If one can slip out several times for front closeups, however, this position will serve.

The one predicament to be avoided is the result of being optimistic enough to stand in the front line of the crowd. Even though the people are on the curb to begin with, the minute the parade arrives, all press forward and the cameraman will be pushed too close to the parade for good shots of the line. If a tripod is being used, filming also will be interrupted by the necessity of getting the legs out of the way of a widespread line of paraders. Shots from street level never give the real impression of a long parade and the position hinders any attempt at composition.

The choice of equipment will depend upon the location, in that in a near position the regular one inch lens will do for most shots and the two inch for closeups, while in a high or more distant location, one and two inch lenses are indicated for general work and a three or three and one half inch for closer views. In black and white pictures, yellow or amber filters will bring out the varicolored costumes

[Continued on page 212]

Philip D. Gendreau

The child does not dwarf the dog in this arrangement

Domestic menagerie

PAUL W. KEARNEY, ACL

How to stalk your pets successfully with cine cameras

PERHAPS the daring young Tom on the back fence finally overcame Mehitabel's girlish resistance. Possibly she didn't like the menu at our house. But whatever the reason, the crushing fact is that our recently acquired alley cat has not been seen for three days.

That is why I have been scurrying belatedly through my papers to find the scrawled outline of the motion picture I had planned for Mehitabel's cinematic debut, *Enter Madame*. Since it seems that her absence will become permanent, I may as well hand over the script for whatever it may be worth to somebody who really owns a cat. Here are the rough notes.

For an opening shot, set up the camera four or five feet inside of the bedroom door, shooting toward the hall. Hang a gray blanket on the wall opposite the door for a neutral background. Place one Photoflood on each side of the door *in the hall* so that both will be hidden by the door frame.

Start the camera and then have somebody push a large placard, lettered "Enter Madame," into the camera field. This is moved along the floor, coming to rest in the exact center of the doorway and about one foot back from the sill.

After enough title footage has been shot, the assistant then releases the cat who, in response to customary meal signal, will approach the doorway, pause in front of the lettered placard until she sees the food plate and then enter, crossing in front of the camera. Some noise to stop her for a surprised moment as she appears will give an amusing effect as she stares, startled, into the camera.

As opportunity affords, make other shots, such as the cat drinking running water from a faucet, watching goldfish or lying curled up on coal in a scuttle. Film her fighting an empty bag, waiting impatiently while liver is being served, licking her chops and washing after the meal and climbing a stepladder. For variety, intersperse some footage of quieter action among these shots. Make a typical still camera closeup of her face; take a scene from the rear as she sits on a window sill looking out (with the sun slanting in at a good angle); show her looking in the mirror and asleep in grotesque poses. Take enough footage from varying angles in the case of each incident to make sequences. Edit these together with titles which refer to the cat as if she were an adult human being.

For a conclusion, reverse the action of the opening scene—the cat exits through the same door in front of the placard, "The End." Take this and the first shot on different days when the cat is hungry and food is ready!

Of course, the action in the above rough outline is based on the habits and tricks of my particular cat. Your pet, cat or dog, will have a different set of customs, but the general idea can follow the same lines, that is, a prearranged, written plan covering all the animal's accomplishments which will be tied together by appropriate captions or titles.

The whole point is that there is a world of fun at your elbow if you have a pet and a movie camera in the same house. Filming the stuff is fun in itself, albeit full of problems and passing vexations. Yet these contribute vastly to your ego when you lick them through ingenuity or patience. That done, the result will be a picture so different from the usual run of things and so packed with human interest that you never will tire of screening it.

That's a promise, and if you are game to take me up on it, let me give you a few hints that may prove useful.

Keep human beings out of the picture as much as possible when working with cats, small dogs and other pets of comparative size. When people are introduced in full length, let them crouch, kneel or sit on the floor with the animal to avoid dwarfing it.

In this work, patience is even more essential than a fast lens. Work rapidly when necessary but never be in a hurry. Take all evening for one episode, if necessary, but if the animal isn't willing, postpone it until some other time, for a pet under duress is a total flop on the screen. You will need helpers but you must have only one director. Give all the commands yourself and let nobody else speak during the shooting. Don't shout, don't get excited, don't run around the place and don't get the subject confused.

For closeups, use a plain, neutral background. Small animals should be posed on a covered box end, a telephone table or some other small but elevated surface. It should be small to confine their movements and elevated to bring them more nearly on a level with the camera. If your cat objects to posing where you want her, cover the spot with a warm mat or put a hot water bag under a blanket.

Don't forget to take one shot while the animal is drowsy or half asleep. After shooting a few feet, utter a sudden,

[Continued on page 212]

The clinic

FREDERICK G. BEACH, ACL

Technical comment and timely topics for the amateur

Keep off ■ For those who own telephoto lenses and who are in doubt about when to use them, we present the rather forcible example on this page. Needless to say, the average amateur movie maker has more faith in a telephoto lens as an aid in getting a closeup than he does in the good intentions of a cobra. The nature filmer cannot afford to be without lenses which will bring the subject closer to the camera, and the wise travel movie maker also will include them in his kit, for, although he may not film the snake charmers in India, he will encounter other subjects that equally call for long focus objectives. The most interesting shots of people always are made when the subjects are unaware that a camera is trained on them, and nearly the same could be said of animals. A telephoto lens is simply a field glass for the camera and, whenever you wish for a pair of field glasses in order to see a subject better, then, in filming the same subjects, use a telephoto on the camera. Of course, the results are most annoying to the audience if a lens longer than two inches is used without a camera support. Filters are an important aid for distance filming, and with a telephoto they help even more. A red or yellow filter as dense as the exposure will permit is indicated.

Title stunts ■ An old but effective title trick is accomplished by placing paper letters against a contrasting background and shooting them with the camera upside down. At the end of the scene, a stiff puff of air will disperse the letters and, when the film is turned end for end for projecting, the letters will appear to have been blown into place. It is best to start blowing gently so that the letters will not be swept away too fast.

Another title trick which always entertains the audience is one in which a hand holding a small paint brush appears on the screen and, with rapid and careless strokes, seems to paint in the title. Make up the title card with white letters on a black background and cover the letters with soot or lampblack. This can be brushed off with the soft brush held in the hand which enters the scene, and the white letters will seem to take form rapidly.—*Epes W. Sargent, ACL.*

Blind to red ■ A most enthusiastic movie maker recently visited League headquarters bearing a roll of film which had just been returned to him after processing. He had not seen it but stated breathlessly that except for the first two scenes it was taken entirely with a red filter. The roll was projected and the first two shots that appeared on the screen were excellent, and then suddenly the screen grew black. From that point to the end of the roll, there was no sign of an exposure. The movie maker was amazed and crestfallen. It seems that he had used a number of different stops, among them an opening of $f/1.9$ in good sunlight. The League consultant asked questions about the possibility of a lens cap or finger over the lens and finally about the kind of film used. Then came the light! It appeared that the film was orthochromatic. Of course if a red filter is used with a film that is not sensitive to red, there can be no exposure because nothing but red light has reached the emulsion. One movie maker never again will use a red filter with anything but panchromatic film, even though he has acquired a roll of excellent leader!

Speeds ■ The subject of film speeds always has been involved and unsettled for the simple reason that there is no standardized method of testing films that can be called universal. Film manufacturers seldom will give anything but comparisons in their own line of emulsions; they will not state that a given film has a definite speed rating. The exposure meter manufacturers were faced with the problem of assigning some kind of rating to films in order to render their meters effective. The most commonly used is the Scheiner rating, which is adequate for its purpose but which never was intended to serve as a universal yardstick for measuring film speeds. The system works very well for getting comparisons to serve within one laboratory, but the ratings obtained cannot be checked exactly with those made by other laboratories. Thus one laboratory might rate a film as x degrees Scheiner and another as $2x$. Both would be correct for their purposes but would not be correct for use with exposure meters. To overcome this difficulty, the various exposure meter manufacturers have made up their own lists to be used with their particular meters. These may not agree in all cases, but each manufacturer has tried his film speed rating with his meter and has found that for practical use it seems satisfactory. The exposure meter owner must find the speed ratings for various films from *the manufacturer of his particular meter* and should pay no attention to the ratings of other manufacturers.

L. Green from Gendreau

A telephoto gets the scene without risk to cameraman

Projector loads ■ The projectors which employ a 750 watt or higher wattage lamp may blow a fuse on a house circuit if

[Continued on page 217]

Garden stars

W. T. McCARTHY, ACL

Insect activities give opportunities for cine realism

GARDENS are waking. Larkspur and phlox begin to stretch themselves after their winter sleep. They reach green fingers above ground to test the sun. Very soon will come the brilliant blooms for which we plan and labor.

Not much here for the movie maker working in black and white? It might seem to a cameraman that color is the only answer until he trains himself to see the possibilities. Then appears the opportunity for a full summer's filming within the bounds of his own garden. He will find it peopled with creatures of whose existence he never dreamed.

Some of these he may have known before only as pests. He may have admired the decorative quality of others, but probably he never had thought of them as movie subjects. They are the insects that live in the world of flowers, shrubs and grass. Some incidents of their daily life are well worth recording on film. Some of their activities are beautiful, some interesting and some positively gruesome from the human angle. But all of them mean life among the foliage and flowers—a grim, earnest, elemental struggle for existence, a survival of the fittest. To the movie maker of this garden world, the garden becomes only incidental, a mere backdrop for the action on the stage. But in planning his film of the garden's drama, the careful cameraman will not forget to establish this stage setting with long and medium shots.

The equipment is simple. It will include a six inch telephoto lens, a visual focusing attachment with at least three, one half inch extensions which the manufacturer of the focusing device will make, if you ask him, when he fits it. Add to these plenty of film and unlimited patience and the recipe is complete. The last is essential because your actors are extremely temperamental. You must suit your shooting to their convenience, your time to theirs, if you wish worth while shots.

Some of the early brown butterflies are easiest to get. But, as seems to be the case with everything, these easy shots are the least interesting. As a matter of fact, except in rare instances, insect scenes without definite significance are uninteresting. Try to induce the insects to do something characteristic.

She winds strands of web as a shroud about her victim

With the first blooms comes the bumblebee. He is a worthy cine study. A clumsy, awkward, serious fellow who minds his own business, he hurries from one flower to another with no time for frivolity. He forces his way between the petals, stands on his head in the depths of them and even ruthlessly tears the bloom to pieces.

A full frame closeup of him attacking a snapdragon or larkspur is worth all the patience it takes to catch him. It does take patience. I tried for two summers to film a bee entering a snapdragon and, even with the aid of a visual focuser, I was not quick enough. Determined to accomplish it, one September day last season, I focused on a likely looking bloom and I waited literally for hours while the bees visited every other flower. Then, at last, one lighted on mine, then another. The thrill experienced as the humming camera told me that it all was being recorded repaid me amply for the hours of waiting in the sweltering sun.

There are wasps, carnivorous yellow jackets, beautiful moths, caterpillars, dragon flies and many other insect residents in the garden. All show different habits and all are equally fascinating. It will prove profitable to study these habits, for in knowing them you are able to forecast some of the interesting things you want to shoot.

There are, for instance, the spiders. Here were creatures which I, at least, had never noticed before my bug shooting days. Now I know them. Some are beautiful black and gold; some have huge gray bodies; others are black and hideous. Each has a different technique, but with all there is the same serious purpose—to snare food and propagate the race.

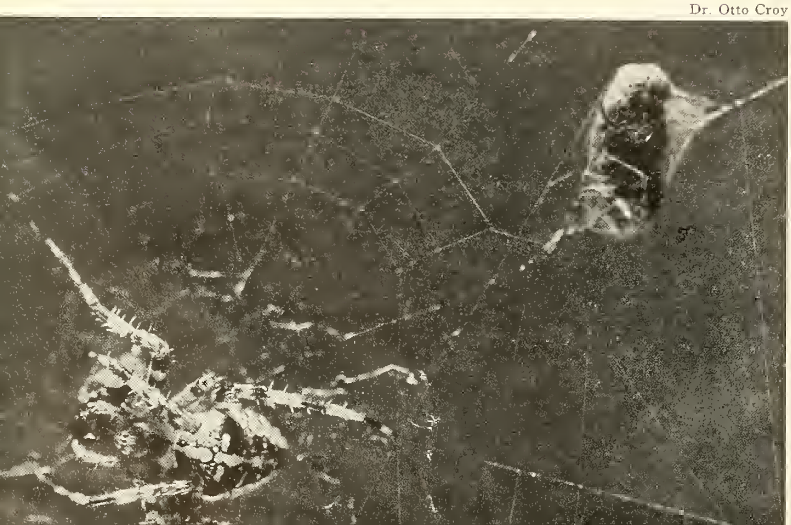
The black and gold spider in my garden would, after a suitable interval, rush out and grab her victim. She would wind strands of web around and around the trapped insect until it was completely covered like a mummy in a shroud. Then she would leave it still struggling, until she was ready to eat. Another spider, black and white with a big swollen body, would seize her victim, bite it once or twice and, if large and still active, wrap a few strands around it and carry it off to her hide away among the leaves.

To film such pictures, it probably will be necessary to catch a grasshopper, katydid or other insect and place it in the web. Then you will have plenty of time to focus on the spot where the action will take place. But be ready when the spider starts her rush because she moves fast. Right here, I would say a word to those who have qualms about cruelty and hence would hesitate to use an insect as a property in the scene of the spider. A study of insect anatomy as described by entomologists will convince them that insects probably do not experience pain as we know it. You often will see butterflies with torn wings, a granddaddy long legs minus several limbs, and numerous other cripples in a garden, yet none of them apparently is inconvenienced greatly.

A spider web is spun in the night. In the day it is torn apart by entangled insects and by the

[Continued on page 216]

Dr. Otto Croy



When they leave college

PAUL D. HUGON

Commencement is occasion for film aid to graduates

NOT least among the sources of memories that later will be hallowed with glamour is the solemn time of commencement. when alma mater suddenly ceases to stand for grind or athletics and begins to appear as the beginning of adult life. The new graduates themselves are probably too busy to bother with filming the eventful week, but their parents and friends may wish to preserve a movie record that will become a cherished heirloom. What should be included in a graduation film?

The physical aspect of the campus, being the most obvious subject in sight, will tend to monopolize the footage. As the buildings and the trees are most likely to endure and indeed to improve with age, and as they always can be seen in still pictures, the movie maker should try to bring them to life, to turn them into living objects, reflecting the fashions of the period just passing. In other words, he should use them as backgrounds for interesting and extremely contemporary action. The more typical a scene is of its day and age, the more it will "date" itself in the future and the more valuable it will become as a record. In this first sequence of the commencement film, therefore, the campus will be the enduring background of the changing scene. Combining the permanent with the ephemeral is one of the secrets of the news photographer.

It may be difficult to find a background that one can use exclusively for movie making; people will be passing through the scene. But that is of no great consequence, as long as the foreground action is vitally interesting and the accidental action in the background is not too rapid. Faster action will draw the attention away from slower motion. In placing the camera for these shots, filmers tend to stand much too close to the buildings that are to form the background for the action. They often place their subjects against a wall, showing on the screen a background that is nothing but a pile of bricks which has to be explained verbally to the audience later as "Jones Memorial Hall" or "Smith Dormitory." The first precaution in taking such scenes is to turn right around, directing the lens toward buildings that are further away, which will be included totally in the picture. In the case of a two story college building, the movie maker should stand not less than 200 feet away. The foreground action for this same shot should take place about fifteen feet from the lens, which will be focused at about twenty to twenty five feet, so as to carry both distances with sufficient sharpness.

What should the foreground action be? Mere walking toward the lens is not sufficient, because it lacks variety. It can be done once, but hardly can be repeated seven or eight times. It is better to stage little intimate scenes, such as the graduate stopping a friend or a professor for an autograph or some other memento, saying a sentimental farewell to Charlie, the aged campus "cop," or Brutus, the dormitory dog, or any similar rite that will be suggested by watching what the students and their parents actually are doing.

After this type of shot has been exhausted, and the graduate, his family and friends are represented sufficiently well, there remains the wide diversity of shots made from inside looking out, whether through a beautiful door or archway or from under a pergola or through the bars of a window. The exposure is made for the exterior, the interior acting as a dark frame only. The action for this type of scene may be whatever happens to be doing in the distance.

This sequence is followed by a beauty spot sequence, consisting of closeups with very little action, and only slow action at that, for beauty and speed do not abide in the human breast at the same time. The shady walk under the elms, the boathouse on the river, the stone seats outside the library and whatever else is distinctive and exclusive will supply material. Every college boasts of some unique walk, nook, grove of trees, turret or fountain. To catch the spirit of these, the feeling that they evoke as each generation of students passes away from them to make room for another which will cherish the same views and the same aspirations, is to make an enduring record of the college at its best.

After these sequences, including long shots and closeups, have been filmed, the next job is to select the prettiest nook of all, one near a corner or in some way partly back lighted, in which a gallery of portraits of special friends will be made, in big closeups. The sitter, from four to six feet away, the exact distance depending upon figure and physical features, will smile straight into the lens (but without

[Continued on page 216]

For movies, these subjects would be better in the open

Photographs by Doris Day

Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

New in Buffalo ■ More than fifty enthusiastic cameramen have applied for charter membership in the Amateur Cinema Club of Buffalo, strong movie makers' group of northern New York, recently organized under the leadership of Edward Bollinger, ACL, Hamilton Jones, ACL, and Leon Kreger, ACL. Valuable local cooperation was extended to the organization committee by officials of the Adult Education Program of the State Education Department of New York. *Ultima Thule*, outstanding reels of Nova Scotia and New Brunswick, by Mr. Bollinger, were featured on the opening program, which was conducted under the chairmanship of Mr. Kreger. Committee appointments made at this meeting include C. E. Parker, jr., and Monty Hailperin, ACL, for membership and Frederick W. Mattern, Dersey Doll, ACL, and Orrin Esselinger for programs. Clyde Bishop will serve as acting secretary until the election of officers.

Second film ■ *The Marked Man*, a mystery drama running 600 feet, 16mm., is the second film to be completed by a new production unit, recently organized under the direction of Sherwood Hall, III, ACL, of Santa Barbara, Calif. Mr. Hall served the production both as cameraman and player, with the other rôles portrayed by Audrey Moore, Arthur J. Hoc, Carolyn Hall, Richard Waterman and Bernard Nagleman. The club's first effort was a 100 foot experimental film called *The Duel*. Interested amateur movie makers and workers in the related arts of writing, costumes, settings, etc., are invited to get in touch with Mr. Hall at the Camera Shop, in Santa Barbara.

Cup contest ■ The Sydney Movie Makers' Club, in Australia, has announced in *Movie News*, its excellent club bulletin, the results of the Jacobs Cup competition as follows: first award and the cup to W. L. Robinson, for *Milk and Butter*, a record of local dairying; second award to Percy Lovett, for *Country Life*; third award to H. Roy Booth, for *Busy Woman*. George Malcolm was the sole judge. Mr. Jacobs will continue this annual competition in 1935. Officers for this year, recently elected, are Dr. H. R. G. Poate, patron; Dr. E. M. Humphrey, president; F. W. Pratt and Mr. Booth, vicepresidents. J. A. Sherlock, ACL, tendered his resignation as secretary, a post which he has held for the more than two years of the club's life. His successor will be appointed by a governing committee on which Mr. Sherlock serves with C. S. Crouch, A. McKeown, W. J. F. Stubbs, T. E. Ford, W. G. Cassidy and Mr. Robinson. The Sydney club now numbers sixty members.

Doing Detroit ■ A film of their city is planned for summer production by members of the Detroit Movie Club, ACL, according to the report of Wilbliard M. Ward, publicity secretary. Other officers of this new group include John Courvoisier, president, Elmer Mavis, treasurer, and Harold Atnip, secretary. Hazen Coon serves the club as technical director. *All in a Day*, a 400 foot, 16mm. comedy, was completed during the past winter with Ruth Rinke, Raymond Smitka and Mr. Courvoisier as featured players.

Dr. C. W. Crankshaw, jr., ACL

The Cinema Club of the Oranges films a special program

Austrians elect ■ New officers of the Klub der Kino-Amateure Oesterreichs, ACL, strong Austrian cameraman's group with headquarters in Vienna, are announced in a special dispatch to this magazine as follows: Johann Hengel, president; Josef Deimel, vicepresident; Dr. Hugo Fleischer, secretary; Dr. Josef Schoner, ACL, second secretary; Josef Schlechtleitner, treasurer; Hans Vizek, second treasurer. Serving with them on the board of directors are Professor Hans Figura, Herbert Flogel, M. V. Hocevar and Adolph Holub. The progress made by the Austrian club during the past year, according to the report of its president, has been distinctly gratifying. Membership has increased, several members' films have taken awards in various European competitions and the general level of club filming has improved.

Cine students ■ The Movie Club of Kingswood School has recently been formed in Hartford, Conn., with a charter membership of fifteen and under the leadership of Robbins W. Barstow, jr., ACL. Arrangements already have been completed by the club with three leading commercial movie theatres of Hartford for weekly reviews of their programs by club members, to be carried in *Kingswood News*, the school paper. Future activities will include the presentation for the entire school membership of outstanding industrial and general scientific films offered on free loan and the production of a simple outdoor film story.

In Berkeley ■ Outstanding 8mm. films, made by J. L. Corbett, ACL, were featured on a late program of the Berkeley Amateur Motion Picture Club, meeting in a classroom of the University of California. The current officers of this West Coast group are L. H. Williams, ACL, president; Uriel B. Smith, ACL, vicepresident; B. M. Dawson, secretary.

Teachers study ■ In Storrs, Conn., the twelve charter members of the Storrs Movie Makers, a new club group organized this past season, are all members of the staff of Connecticut State College in that community. Professor Jerauld Manter, ACL, is

[Continued on page 214]

Critical focusing

Technical reviews for the amateur cinematographer

"Musical Moods" ■ Audio Productions, Inc. *Color: Barcarolle, In a Monastery Garden, Fingal's Cave,* and *Mediterranean Songs,* all musical scenics, are photographed in three color Technicolor by Robert C. Bruce. Presented as the latest developments in musical entertainment with visual accompaniment, these films are the first three color Technicolor subjects to be photographed out of doors. Mr. Bruce is an excellent movie photographer, and color filmers will find his studies and chromatic compositions well worth careful attention. Yet, with the flexible color processes available to the amateur movie maker, there is no reason why he should not better this performance. In fact, non professional color experts are doing so. Variation in angle, variety in color tone and a thousand subtleties are available to the 16mm. color cinematographer, while with dual turntable accompaniment he can present his color films to the home audience with whatever musical score he pleases to choose from the vast libraries of records. Natural color movies with sensitively planned musical accompaniments—here is a magnificent field for the amateur and a field in which he readily can excel!

"Private Worlds" ■ Paramount. *Cinematics with sound:* Although a fine treatment of an unusual theme, this picture contains few examples of technique worthy of amateur emulation. There is one brilliant combination of sound and picture, however. Neglected by her husband, the wife broods until she grows hysterical, and the voices and sound patterns that echo in her brain are presented via the sound track. When she runs, like a hunted animal, the audience hears the confused, insistent clamor that is in her mind.

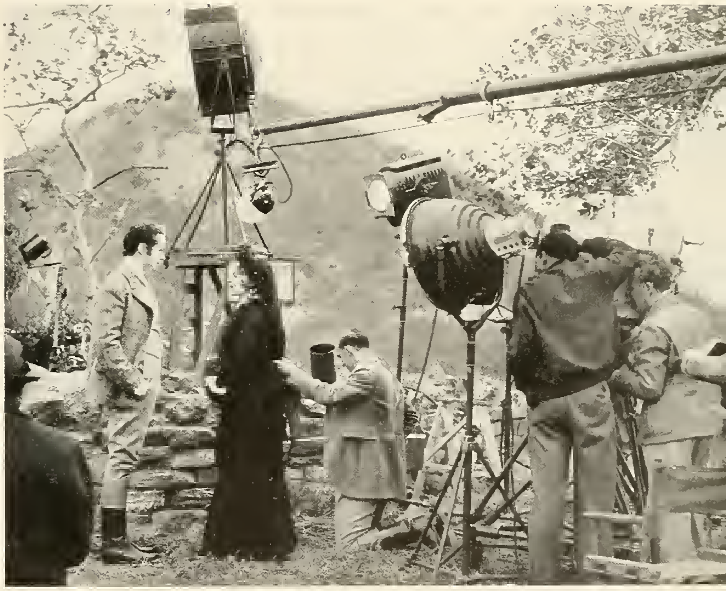
"The Mystery of Edwin Drood" ■ Universal. *Scenarization:* If you happen to be a lover of Dickens as well as a movie maker, you can appreciate the combination of finesse and strength that the Universal scenarists have achieved in rounding out this mystery story that Dickens had left unfinished. They have achieved a solution that was well established in the beginning of the story and which fits into the structure flawlessly. As a study in complex scenarization, it would be profitable to reread the Dickens tale and then to see the picture. You will find that the essential plot of the story has been interpreted neatly in motion picture terms and with very little sacrifice of the spirit of melodrama or the style of Dickens. It is questionable whether the average movie audience has any appropriate appreciation of the skillful technique required by such an undertaking.

"The Man Who Knew Too Much" ■ Gaumont-British. *Suspense:* Here is a rousing melodrama complicated with enough ingredients to excite an audience, however inured to crime pictures. Chief of its virtues in this reviewer's eyes is the quality of suspense that is created on a quite credible basis. This is done by manipulating tempo and timing reaction shots. For example, in an auditorium at a symphony concert is a woman who knows that there is present a murderer who is prepared to kill an internationally prominent guest. She sees his gun and would cry out, but she knows that her warning would threaten the lives of her husband and daughter. The situation is built up by alternating shots of the orchestra with scenes of the woman and the murderer raising his gun.

"While the Patient Slept" ■ First National. *Treatment:* Although fast paced and creditably acted, the dénouement of this picture is rather lame. The opening of the film creates a feeling of brooding danger and suggests an imminent, exciting climax but, before this does come, the suspense becomes tenuous. Here is a study in the result of too great story complexity which requires too much explaining at the end. A motion picture mystery story should be a fairly simple thing, after all. Many of the involvements of a novel cannot be presented on the screen—a warning to amateur adapters! There usually are reasons—and good ones [Continued on page 221]

Above, booster lights in use in "Vanessa: Her Love Story" and, below, ready for a close shot in "Mark of the Vampire."

Metro-Goldwyn-Mayer



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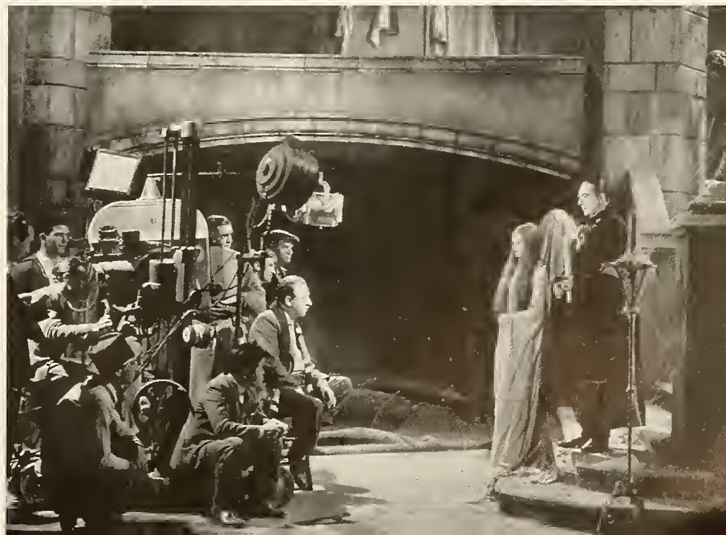

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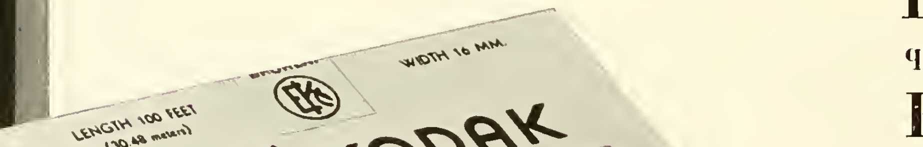
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Will my projector show Kodachrome?

YES, with the full brilliance and full size of black-and-white. *There are no lines, no fringes, no screen pattern*—only smooth, beautiful color. No filter is necessary. The color is in the film.

What extra equipment is necessary?

For your projector—NONE. For outdoor Kodachrome—NONE, except when making distance shots with a telephoto lens, long range shots with the standard lens, snow or high altitude scenes, or shots on gray days. For subjects such as these the Kodachrome Haze Filter is suggested. No change in exposure is required for this filter. Its price, depending upon the lens and camera used, is from $1.75 to $3.75. And for indoor Kodachrome with Photoflood Lamps a similarly priced Kodachrome Filter *for Photoflood* is recommended to cut down the preponderance of red rays found in artificial light. Kodaflector, Eastman's $5 twin-reflector lighting unit, is your best source of illumination. Outdoor exposure instructions are packed with each roll of Kodachrome. Indoor instructions may be obtained from your dealer.

Focusing cameras can be set at "25 feet," or universal focus, just as when using black-and-white film. Nor are fixed focus cameras handicapped when using Kodachrome. Merely observe the usual precautions when taking close-ups, and use the portrait attachment if your camera is so equipped.

Can I show Kodachrome on the same reel as black-and-white?

YES. Those who do not wish to make all their movies in color can splice black-and-white and Kodachrome sequences together, project them consecutively. Focus and brilliance are substantially identical.

Where can I buy Kodachrome?

All active Ciné-Kodak dealers in the United States should have Kodachrome in stock right now. The price is $9 for 100 feet, including processing at Rochester, N. Y.

Can I get Kodachrome Film for my still camera?

At the present time Kodachrome Film is available only in the form of 16 mm. film because we have only been able to work out the processing methods and to construct necessary machinery for 16 mm. film.

Where can I see Kodachrome?

Most Ciné-Kodak dealers are already equipped to show you Kodachrome. Visit your dealer at once. Learn for yourself how inadequate any printed description of this amazing discovery really is. Visualize your favorite movie subjects as reproduced with the unmatched beauty and realism that only Kodachrome can bring to your screen.

For the time being Kodachrome Film is being processed at Rochester, N. Y., only. As soon as practicable other

Practical films

■ Recently pupils of the tenth grade of Lincoln School, Columbia University, in New York City, wrote, acted and produced a one reel melodrama of the life of Cro-Magnon man. The picture, called *The Brothers of Altamira*, was made in conjunction with a course in history and art and was based on a composite plot, built from stories written by several youngsters. Elias Katz, who is studying the use of motion pictures in education, filmed the enterprise which was supervised by Tom Prideau, instructor in English, and Josephine Mayer, instructor in history. The story, a hair raising thriller appropriate to the life of the cavemen, includes a bloody combat, an erupting volcano (done in model), tribal warfare and carving and painting on the walls of the cave. All in all, it seems to reflect the period pretty completely. It was the conclusion of the instructors who conducted this experiment that motion picture production is not too technical an art to find a place in school work.

■ To explain to a large number of employees the functions and relationships of all the many departments in a steel plant is the prime purpose of *The Story of Steel*, four reel 16mm. industrial instruction film recently completed by J. F. Conners, ACL, of The Stanley Works, Bridgeport, Conn. Mr. Conners worked for just a year in the production of this striking picture, which involved unusual and difficult problems of lighting and exposure. His completed film traces the story of steel from the scrap yard, through open hearth furnaces, blooming mill, hot and cold rolling mills to the final shipment. A reedited and retitled version of Mr. Conners's material is now in preparation for distribution to technical schools, engineering groups and lay public.

■ In addition to completing a film study of the history of the Protestant Episcopal Church in America, the Religious Motion Picture Foundation, Inc., has produced a newsreel of the 1934 General Convention of that church. This film records meetings, special programs and exhibits and includes many pleasant human touches and sidelights on the occasion. It gives an excellent composite picture of the convention in comparatively short footage and is now serving Episcopal Church groups that could not attend.

■ The operation and advantages of Krexit, a machine for the automatic evaluation of objective tests in schools and colleges, are being presented in a one reel 16mm. film produced by A. L. Klein, ACL, Point Marion, Pa. The picture will be screened by the inventor and manufacturer before conventions of educators and local gatherings of school authorities.

■ To show the importance of water to animal life, its purification for drinking purposes and the action of various types of waters, A. C. Baxter, M.D., ACL, assistant director of the Department of Public Health of the State of Illinois, is making a 1200 foot film study. The picture will be synchronized with music and lecture through sound on film.

■ In Umuahia, Nigeria, in Africa, Dr. Ll. Thomas, ACL, medical health officer there, is making a film to show the natives something of the work being done among them to check insect carried diseases. Since the natives cannot read and have a very limited understanding of the relationship between cause and effect, Dr. Thomas is meeting an interesting problem in scenarization. He cannot use titles or graphs, and each point must be made entirely clear through the pictorial medium alone. Part of the film will contrast the unsanitary, dirty native village with the clean one in an effort to improve living conditions.

Reporting uses of personal films for various purposes

Dayton Snyder

Decorative views enhance the appeal of an industrial

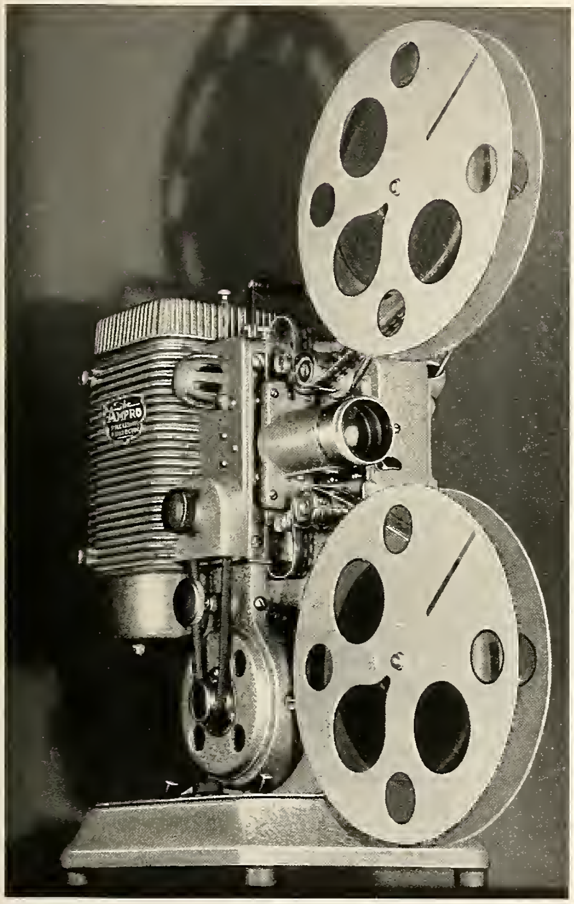
■ Previews, Incorporated, ACL, the organization that sells real estate by showing motion picture studies of the various properties to prospective buyers, has issued a well planned, eight page leaflet of general instructions for its cameramen. This includes a complete list of scenes, with diagrams indicating camera positions for use in filming the average dwelling and its surrounding property. The Previews plan is to begin the real estate motion picture study with a shot to give the atmosphere of the neighborhood and then to follow with a series of views of the house, calculated to present every aspect of it.

■ A number of films made by Henri Taylor, ACL, were screened recently in Bermuda as a benefit program for the Lady Cubitt Compassionate Fund. The pictures, which included a newsreel and *A Visit to Bermuda*, were applauded generously and received lengthy favorable comment in the press. A substantial sum was earned to aid the fund.

■ Motion pictures will be made during the National Geographic Society and Army Air

[Continued on page 219]

Make This Comparative Test



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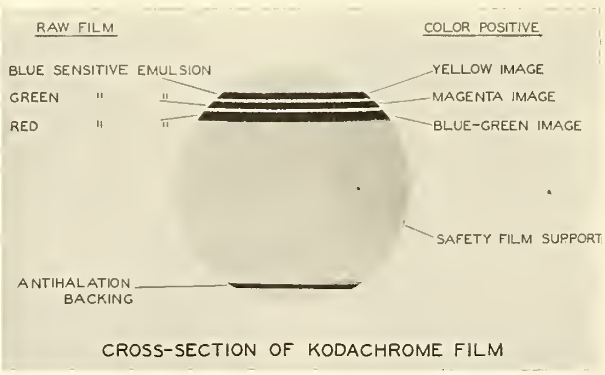
News of the industry

RUSSELL C. HOLSLAG, ACL

Answers the query "What's new?" for amateur and dealer

Kodachrome ■ One important further step in bringing 16mm. motion pictures nearer to recreating actuality has been made in the latest color film developed by the Eastman Kodak Company, Rochester, N. Y. Kodachrome, the new color film described in detail in the article, *Presenting Kodachrome*, by Dr. C. E. Kenneth Mees in this number of MOVIE MAKERS, appears on the screen entirely free from any kind of pattern, lenticular or otherwise. It is inherently colored when returned from processing, so that it may be run on any projector without attachments of any kind. Its light transmission is such that it may be projected to the same size, under the same conditions, as is black and white. The amateur will be interested chiefly in the fact that, in shooting the film, the same simplicity of operation obtains as in monochrome. The Kodachrome film is simply loaded in the camera in the ordinary way and the color subject is photographed with any fast, normal or telephoto lens and without special camera attachments. A light blue filter is provided for artificial light and a special ultra violet absorption filter is recommended for distant shots where haze is usually present. The exposure needed when shooting ordinary pictures in color with the new film is equivalent to one stop larger than that which would be used for panchromatic film under the same conditions. The resultant color image is obtained by what is known as the subtractive process. The three basic colors are separated and recorded on the film in three distinct emulsion layers, each of which is sensitive to an individual color. After development, each of these color separation negatives is reversed and then dye toned to its appropriate complementary color. As only one film is used in the process, there is no danger of overlapping or lack of registry. Processing is carried out by special machinery and involves a complicated system of operations. Fortunately for the user, all these complications are confined to the laboratory, leaving taking and showing to be performed with the same simplicity as in black and white. The three overlapping emulsions give the film no greater appreciable thickness than any other reversal stock. The processing has been worked out to a high standard of dependability and the new color medium cannot fail to achieve wide interest and popularity.



CROSS-SECTION OF KODACHROME FILM

Eastman Kodak Company

Kodachrome records each of the basic colors separately

Auditorium DeVry ■ A new 16mm. projector designed for heavy duty and auditorium use has been announced as a forthcoming product by Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill. The outstanding feature of this new machine will be the incorporation of an intermittent sprocket, instead of the more familiar claw, to effect the step motion of the film. This sprocket will be actuated by a specially designed form of the star and cam, or Geneva movement, which is in use in practically every professional theatre projector today. In addition, the entire projector is to be designed for hard and continuous use and is to be provided with an extra powerful light source. Many features of the long used 35mm. DeVry projectors will be brought to the new 16mm. model, including the special silent chain drive. The construction will be simple but held to high standards of precision.

Kemco ■ A handy little machine for viewing, splicing, rewinding and cleaning either 16mm. or 8mm. film recently has been introduced by the Automatic Electrical Devices Company, 324 East 3rd Street, Cincinnati, Ohio. It consists of a substantial framework which rests solidly on a broad, flat base and supports the rewind attachment, film channel, illuminant and magnifying lens. This last is held in a fixed position, leaving sufficient space underneath for the film to be inserted and removed freely. The film may be moved forward or backward at will and may be cleaned by the insertion of a special cleaning pad; a bottle of fluid is supplied for film cleaning. Incorporated in the outfit is the Kemco film splicer, which works equally well on 16mm. or 8mm. film and which may be purchased separately.

Flexalite ■ The makers of Photo Flood-Spot offer another new lighting unit. This one accommodates two Photoflood or other standard base bulbs and the arrangement provides two straight flood units in polished aluminum reflectors, held by a firm tripod. By virtue of universal clamps, controlled by handles, the two reflectors may be set at any angle and may be placed independently for overhead, front, side or back lighting. The manufacturer is Photolites, Inc., 110 West 40th Street, New York City.

Dufaycolor book ■ According to a report recently received from Willoughbys, 110 West 32nd Street, New York City, distributors of Dufaycolor film, the widespread interest in this process of natural color photography is attested by the fact that over 1100 inquiries were received after the first announcement in MOVIE MAKERS. In response to this, an interesting booklet has been prepared, giving a complete description of the preparation and working of Dufaycolor films, not only for 16mm. but for 35mm. and various sizes of roll film as well. The tremendous amount of interest that has been manifested is a definite indication that movie makers are becoming more and more color minded. Processing facilities for Dufaycolor are centered at present in New York, where the film can be handled within forty eight hours from the time it is received. It is planned, very shortly, to supplement this by establishing

[Continued on page 221]

Limber up!

[Continued from page 196]

the individual. The most difficult problem in making a picture of this sport is finding effective positions for the camera. These will vary from upward angles for action closeups to eye level positions for establishing shots. Although the position and movement of the players in tennis are not important, as in baseball, a high viewpoint that clearly shows the court makes a more interesting scene.

Since most of the men dress very much alike on the court, it is particularly difficult for your audience to distinguish the players. If it is a neighborhood court or a club where you can control circumstances to some extent, you can eliminate this drawback by having one of the players wear a dark sweater.

It is advantageous to take most of the intimate shots before the game when the players are warming up, for then you can ask them to try some of their trick shots for which a few rehearsals might be necessary. Take some of these at thirty two or more frames a second and from as low a position as possible. Make a few shots from the net with the ball coming directly over the camera; a good tennis player can drive the ball past the desired spot with ease, but be sure that he is good.

For the general shots of the game, take your stand at some high point that permits the use of at least a two inch lens, since it is much easier to follow the action of the player with a telephoto, working at some distance, than to attempt to follow it with a one inch lens at close range. In editing, after presenting long shots of one player, cut in some of the closeups of him and then come back to a long shot of the same player. Slowly "panoram" to the other player and follow with closeups of him. This method of comparing the two players holds the attention of your audience.

It is highly advantageous to begin planning summer sports films in the spring, for one can prepare to catch many shots which could not be obtained easily later; at the same time, with the aid of the camera, it is possible to double the pleasure of anticipation of the fun to come. For example, if a film of the sailboat is to be made during the summer, the movie maker could profitably begin the picture with the springtime preparation—scraping, sanding and painting the boat before it is launched for the summer's fun. Sequences of this would prepare for the main part of the film and may be very helpful in working out a continuity treatment.

Interior shots of the cabin are unusual and very attractive, but it would be very difficult to get good ones when the boat is launched, for it may be bobbing on the water like a cork or there may not be enough light to make a good picture.

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Don't buy a 16mm. sound projector until you see the new DeVry professional theatre type 16mm. sound mechanism.

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All theatre and 35mm. projectors long ago abandoned the claw movement. The claw remained, however, as the driving mechanism of the 16mm. projector only because of the great difficulty experienced in producing a sprocket intermittent movement of the size and efficiency required.

The new DeVry 16mm. projector incorporates the features of the world famous DeVry portable 35mm. projector and the new DeVry theatre 35mm. sound projector, including *the revolutionary Silent Chain Drive.*

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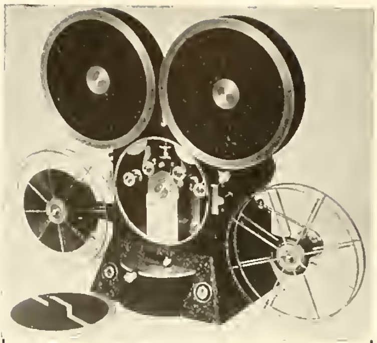

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However, cabin sequences would be very easy to make just before the boat goes overboard. Large aluminum reflectors will direct sufficient light into the newly painted cabin to get just what you want, and the action can be staged carefully for the camera. It even may be practical to use Photofloods on extension cords from the boathouse and to work out some effective and dramatic night interior shots to be spliced, at the proper place, into the picture of the summer cruise. If persons in the scene wear bathing suits, the audience will be unaware that the pictures were not taken with the other summer scenes.

Even though the movie maker does not want to go to the trouble to plan action for use later in the film, he will find a wealth of material for a splendid introduction for his summer sailing picture. He can show scraping the barnacles, sea grass and mussels from the fouled bottom as the boat lies beached. From this he could fade into a scene of painting the final bottom coat. Close shots of accessories, such as the can of antifouling bottom paint, will add to the interest.

Spring is the ideal period in which to film sports and outdoor activities, for the background is fresh and beautiful. While, of course, it is not possible or desirable to make complete pictures of all sports during this season, some of them can be filmed completely and preparations can be made for many others.

No matter what outdoor sport or game you may be thinking of filming during the summer, give some thought to it in spring. It is very probable that you will find some phase of it that best can be handled early in the season.

We all love a parade

[Continued from page 199]

and floats with better color contrast. A roll of color film will give magnificent results.

If there is time, a few shots of the parade units forming will give a nice introductory sequence but there should not be too much footage of this. At the main location, film a few general shots and closeups of the crowds forming and milling about, always being on the alert for those human interest scenes of police pushing back overeager spectators, telephoto closeups of children, elderly people and the different types of inevitable hawkers.

But when the parade comes, check the focus and wind the spring tight! First, make a good shot of the police vanguard, then scenes of the important men, quickly shifting to the telephoto for a picture of their entrance into the reviewing stand. From then on, pick and choose the scenes, shifting from the regular lens, for mass shots and general views of floats, to telephotos for closeups of salutes, feet marching, signs being carried and unusual participants or events. If there are bands and floats, film only the best ones. Remember that a rounded impression of a parade is more interesting than an exhaustive study.

If follow shots are made of the floats, remember to keep them well centered. A few such shots will suffice because, although they will show specific floats to the best advantage, there is bound to be a background undesirable for a panorama, for one reason or another. Either a crowd of people or the façades of buildings or stores will present vertical lines that will "dither" in the background of a panorama.

A parade film requires careful editing, with particular attention to shortening the lengthier shots and building up tempo to a definite climax. By so planning the cutting to produce a rhythm reflecting the spirit and movement of the parade, one can create a surprising and dramatic effects.

Domestic menagerie

[Continued from page 200]

loud buzz which will make it awaken, startled, eyes wide open, ears cocked. Cats usually may be handled best early in the afternoon or in the evening, an hour or two after feeding. Dogs should have a good romp before going to work on pictures. If they are hungry, they are more amenable to suggestion and to rewards of tidbits. Be very wary of shooting action stuff on carpets or rugs with pronounced patterns.

Caged birds which cannot safely be given the freedom of the room easily can be photographed in an empty, rectangular fish tank with a protective netting over the top, or in an improvised box with a glass front and wired sides through which your lights can penetrate. Put the lights as close as possible and stop down to the limit for the required depth of focus.

Closeups of pigeons are best done by daylight. I have yet to see one that wouldn't hunch and crouch in protest against Photofloods.

With all pets, angle shots are fine for variety, but get plenty of footage with the camera nearly on the animal's level. In so doing, give heed to the nature and color of the background and avoid the confusion resulting from portions of furniture pieces which may intrude from a given viewpoint. If your camera is so equipped, by all means include some slow motion footage of jumps or sundry rompings, but remember that this requires more light.

In closeups, a strong side light will give you the best rendering of fur or coat texture. If you want some truly pictorial footage of a white, gray or brown animal, make a shot against a white, gray or brown background, respectively, going heavy on the side and top lighting.

For ordinary indoor work, keep your lamps at about the height of your camera and as far from the subject as is practicable in view of exposure requirements.

These simple hints, flavored with large doses of patience and common sense, will see you through most animal filming problems. Once you have got the virus into your blood, you will find yourself engaged in a pursuit that will take you into the home of every friend who has any kind of pet. I speak from experience, because my debut, made with a pet chipmunk five or six years ago, has carried me on to Japanese waltzing mice, geographic turtles, golden pheasants, black foot penguins, a horned owl, a six month's old chimpanzee, a family of marine iguanas and a red fox. My next assignment is a pair of three year old, presumably tame, gorillas—there are only six in captivity in the world—which may wind up like the limerick of the lady and the tiger.

If it does, I've still had a lot of fun; if it doesn't, there's a big field ahead of me yet untouched. For of all the movie fields I have sampled, none has quite the proud glow of achievement that rewards success in filming the pet animal, large or small, wild or tame.

Standardizing darkrooms

[Continued from page 198]

together. The other end of the rubber band is fastened to the drum by means of a thumb tack. The elasticity of the rubber band prevents the film from tearing loose when it contracts while drying. Unless the drum is run by a variable speed motor, it is best to revolve it by hand when winding the film on it. When all the film is on the drum, secure the other end with another rubber band, and you are ready to polish the film base. (Never touch the dull side of a wet film, for the emulsion will scratch no matter how soft a polishing sponge or chamois you use.) Fold a soft chamois over the fingers, place this against the base of the film (the shiny side) and revolve the rack. This procedure should be repeated until every drop of water has been removed from the film base. Finally, loosen the film a bit on the drum, so that contraction will not stretch it out of shape, and turn on the drum motor for drying.

When you are prepared to print the negative, take a test on a short strip of positive film by printing a few frames, using each step of the light control consecutively. Develop this strip, fix, wash, dry and project it to choose the best printing light. Prints which look right when held up to the light have an entirely different appearance when projected! If you have used an exposure meter for all the shots on this particular reel of negative, you may choose one printing light for the whole reel. If some scenes are under or overexposed, another test strip must be made.

There is a better way of determining the proper print timing, but it involves building a "print tester" which reads the comparative capacity by measuring the amount of light passed through the scene, the light being directed on a photocell and the results being read on a sensitive meter.

The positive film is developed in the same manner as the negative, although different solutions are used. The developer is D-16 at normal strength. Be sure to mark the tanks so that the developer will not be placed in the fixing bath tank when doing future work.

It is best to make fresh developer for each batch of film. The fixing baths can be used for a thousand feet, or until the bath fails to remove the emulsion from a piece of waste positive film in less than five minutes. The developer should not, at any rate, be used for more than 400 feet of film. Borax developers must be made up the same day they are to be used and must not be used for more than one rack of film. The acid short stop may be used during one "session" of developing but then it must be discarded.

The formulae follow:

Approximate time temperature developing chart

For formulae D-16 and D-76 with panchromatic negative film (D-16 diluted to one half its normal strength).

Degrees Fahr.	Minutes	Degrees Cent.
59	19	15
61	18	16
63	17	17
65	16	18
66	15	19
68*	14	20*
70	13	21
72	12	22
74	11	23
75	10	24
77	9	25

**Ideal temperature.*

(For positive film with D-16 used full strength, develop about one third of the time given in the chart.)

Formula for D-16 developer (normal strength)

Warm water . . . 64 ounces or 2.0 liters
Elon or metol . . 17 grains or 1.2 grams
Sodium sulphite (desiccated)
5¼ ounces or 160.0 grams
Hydroquinone . 350 grains or 24.0 grams
Sodium carbonate (desiccated)
2½ ounces or 75.0 grams
Potassium bromide
50 grains or 3.6 grams
Citric acid . . . . 40 grains or 2.8 grams
Potassium metabisulphite
85 grains or 6.0 grams
Cold water to make
1 gallon or 4.0 liters

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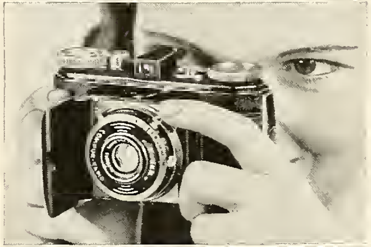

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Formula for D-76 fine grain developer

Elon, metol or pictol	115 grains or 8.0 grams
Sodium sulphite (desiccated)	13¼ ounces or 400.0 grams
Hydroquinone	290 grains or 20.0 grams
Borax	115 grains or 8.0 grams
Water to make	1 gallon or 4.0 liters

In mixing any developer, dissolve in the order given and do not add a second ingredient until the first has dissolved completely.

Amateur clubs

[Continued from page 204]

president, with Professor Albert E. Waugh, ACL, serving as secretary. During the winter, programs have been held monthly on continuity, title making, lenses and projection.

Oxnard's first ■ A comedy known as *Oxnard's Biggest Knockout* will be the first production of the Amateur Motion Picture Club, Oxnard, Calif., according to a recent dispatch from Odilon Ybarra, ACL, club president and director. The other officers of this new production group are Trinidad Escalante, secretary, and Reynoldo Martinez, assistant director.

At Norristown ■ The RCA 16mm. sound camera and projector were discussed and demonstrated by G. Warren Kimball, of the RCA Manufacturing Company, at a recent meeting of the Amateur Cinema Club of Norristown, in Pennsylvania, according to the report of Calvert Hurdle, ACL, secretary.

Good party ■ Nearly one hundred and fifty persons turned out for the recent guest night program offered by the Cinema Club of the Oranges, and the club feels more than satisfied with this first venture at public entertainment. The motion picture record of the meeting, filmed by Arnold Hill, ACL, has been edited and titled and will be screened on an early club program. Mr. Hill was assisted in this difficult undertaking by Robert Farrow, as director; Clarence H. Potter, H. C. Deuchler, ACL, Robert J. Smith, ACL, and Eugene P. Miller, ACL, in charge of lights; Dr. Charles W. Crankshaw, jr., ACL, who made "stills." *Wild Animals*, by William T. Vanderlipp, ACL, a delightful burlesque of the "Bring 'Em Back Alive" school of films, was a surprise feature of the club's part of the program.

For Des Moines ■ The compilation of a comedy newsreel, with single assignments to be covered by each member, is the latest activity of the Des Moines Cinema Club, according to a late report from president George W. Cushman. All titles will be made by one person, thus insuring standardization of treatment, but copies of the finished reel will be available at cost to any members desiring them.

Meet Mickey ■ The principles and practice of making animated cartoons were shown to members of the Los Angeles Amateur Cine Club at a recent gathering held in the Walt Disney studios in Hollywood. The unusual opportunity of this program brought out a record attendance, it is reported. At an earlier meeting an informal members' film contest was won by *Vagabonding in the High Sierras*, by Mr. Chapman. Other pictures screened included a post recorded sound picture by R. B. Stith, ACL, of a trip to Hawaii; *Indian Country*, by Guy Nelli, ACL; a family film featuring stop motion work, by A. L. Gram, and *Rose Parade*, in Kodacolor, by Fred Champion, ACL.

Montreal elects ■ Officers for the coming year of the Montreal Amateur Movie Club, in Canada, have been announced in a special dispatch to this magazine as follows: J. K. Schofield, president; H. Marwood, first vicepresident; G. Goode, second vicepresident; Miss P. Schofield, treasurer; Miss M. Gerson, recording secre-

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tary; Miss B. Spencer, corresponding secretary. *The Wedding in the Red,* a short comedy, is the first story to go into production with the club's new year. It is being directed by George Rae and photographed by Earl Kennedy; in the cast will be Violet Pick, Barbara Rose, Florence Goode, George Englehardt, E. A. Rawlings and Mr. Schofield. It will be shot on 8mm. only and is scheduled to run about five minutes.

Sound by Cinemats ■ Kenneth Bloomer, ACL, and R. C. Orr described their joint experiments in making a sound film record with homemade equipment at a late gathering of the Mount Kisco Cinemats, in New York. The meeting was concluded with the screening of selected Ten Best pictures from the League's Club Library.

British amateurs

At Wimbledon ■ As the winter session meetings draw to a close, members of the Wimbledon Cine Club have seen, at late gatherings, programs of films from Stockport Amateur Cine Players, Seaside Scenarios, and Meteor Film Producing Society. B. Ludin also has given a discussion and screening of his picture, *Furs.* C. W. Watkins is secretary and H. C. Bealby publicity manager.

On the Tyne ■ At Newcastle-on-Tyne, members' films have played a large part on recent programs of the Amateur Cinematographers' Association, ACL, according to the report of H. Wood, secretary. Those pictures screened include *Farmyard Study,* by T. Temple; *Local News,* by L. Bowes; *An Outing to Holland,* by James Cameron, ACL; *Vengeance,* by A. H. Garland. *Out of the Drum,* latest association photoplay, was given a successful première at a late meeting, an occasion which is reported as a particular triumph for Doris M. Graham, supervisor of this production. Throughout the year, projection arrangements have been handled by L. Bonser, assisted by J. Walton and A. S. Wilson, ACL, while George C. Cranston has been in charge of musical and sound accompaniments.

Started in Surrey ■ The Sutton and District Movie Makers, an amateur cine group devoted primarily to the production of film stories, has been successfully organized in Surrey, according to the report of Desmond Sheen, ACL, secretary. L. M. Froude was elected treasurer and W. O'Toole presided at the organization meeting, which featured the screening of *Help Yourself,* by the Cheam Fields Cine Society; *All is not Gold,* by the

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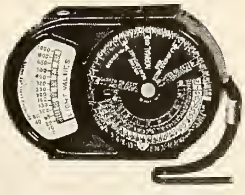

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Beckenham Cine Society; *The Parish Haul*, by the Lincoln Amateur Film Society. A local newsreel will be the first filming effort of the Sutton club, pending arrangements for a dramatic production this spring.

Garden stars

[Continued from page 202]

spider itself who uses it for wrapping cord. So, if you want a picture of a perfect web, it must be taken in the very early morning. If you are out in time after a light rain or a heavy dew, its strands will be covered by drops of water like strung jewels. If behind the web you place a shadow box about eighteen inches square by about eight inches deep, lined with black velvet, the web will make a strikingly beautiful picture. I have tried to get a picture of the spinning process; but when the light is thrown on the web the spider invariably runs for cover.

Finally, in September and up to the middle of October, there will be found the full grown praying mantis, so called because his normal position suggests an attitude of devotion. He is valuable about the garden because his voracious appetite consumes large numbers of harmful insects. On the screen he looks like some prehistoric monster and, unlike most insects, has the ability to move his head about. He is slow moving, fearless and can be caught easily. Set him down against any suitable background and give him a grasshopper and he will remain where you put him, quietly and contentedly munching the grasshopper while you leisurely shoot him.

In October the female constructs a curious egg case. It is of a paper like substance similar to that of the white face hornet who hangs his huge nest from a tree branch, but it is much tougher. It is made in horizontal layers or shelves and on each shelf are deposited a number of eggs. It is usually fastened to any convenient branch of a low tree, shrub or weed in the fields and is about the size and color of a large English walnut.

The stalks to which the nests are fastened may be broken off and tied to stakes in the garden until the following spring when the eggs will hatch. This hatching process makes a very interesting picture. During the last few days in May or early in June, depending upon the weather, it will begin. A tiny worm, twisting and turning to free itself, suspended at the end of a tiny strand, eventually drops down below the case. Here its struggles continue until the larva case splits and frees a perfectly formed mantis about a quarter of an inch long. In a few minutes the case is fairly popping with baby mantises climbing and fighting among themselves.

In gathering the cases, select the light colored ones, like new walnuts. The dark colored ones are old and you will be disappointed, for the eggs in them have hatched the previous year. If you decide to photograph a hatching, be prepared to do it any time of day or night and to work fast. They are always in a hurry.

So, from early spring to late fall, the garden is a teeming arena of beauty, drama and comedy. Perception, patience and plenty of film will be well rewarded in this little known haven of movie making.

When they leave college

[Continued from page 203]

moving the lips, because an unheard speech to an unseen person is quite annoying to the spectators unless it has some clear significance). A pleasantly relaxed facial expression is necessary, with soft shadows on the face and if possible a beam of light hitting the hair from high at the back or side. The sitter, of course, must not be placed in the hot sun, where his face will appear a mass of black shadows, or where he would be forced to blink his eyes. These portraits may be done one at a time, but they will be assembled in sequence, as ten or fifteen of them are required to form a real gallery of college friends.

Nor should the members of the faculty be overlooked. They may be difficult to land before the lens, but the time surely will come when the graduate of today will look back upon his college days and recall with a sudden flow of pride that he, too, was once a pupil of the great so and so, who later became world famous for some contribution to science or sociology or education; and he will try, through the mists of memory, to recall what old so and so looked like. Usually he will have forgotten, because the newspaper photographs will have failed to catch the kindly, familiar face preserved only in a motion picture.

There remains the actual graduation ceremony, to which about one third of the reel should be devoted. The parade of graduates is a rhythmic movement, typifying the sinking of individual differences in the combined purpose of the group. It should, therefore, be shown as a whole, in a distant long shot from a height, and should last long enough—forty seconds at least—to give the feeling of rhythm. No individual closeups should be attempted, but two or three different long shot angles will be helpful.

Closeups, on the other hand, will be very much in order in the middle of the speechmaking and presentation of the sheepskins. They will be used freely to vary the long shots, in which little action is possible. The wise movie maker will sneak to the sidelines, from where he will film the platform and the spectators alternately with a long focus lens. A *very slow* panorama of the audience, made with the one inch lens to fill the screen with eager faces of parents and friends during a tense moment of oratory, is one of those shots that should not be missed. Whether the graduate is included in this presentation or not, the reel will end with a closeup (which had better be made against a campus background) of the proud new A.B., or what have you, in cap and gown, unrolling the cherished parchment, reading it, winking at the camera and then turning up the parchment to face the lens. From this, one might dissolve into a legible closeup of the two or three most significant lines, the graduate's name and the degree.

In brief, the commencement film consists of: 1. architectural and scenic long shots with action in the foreground; 2. an overlap sequence of beautiful and typical corners; 3. a portrait gallery of individuals; 4. the actual graduation exercises; 5. a humorous climax. Considering the insignificant cost of such a picture and its unsurpassed interest after the years have covered college days with their patina, this record should be treated as obligatory by the long headed movie maker. It is his chance to grab a small share of history—perhaps to make history.

The clinic

[Continued from page 201]

the lamp and motor are turned on at the same time. It is safer to allow the motor to run several seconds before the lamp is turned on. The amount of current used by these high wattage machines is considerable and care should be taken that all electrical connections, such as extension cords, be heavy enough to take the load without overheating or causing a fire hazard. It must be remembered that in order to get the highest efficiency from a lamp it must be operated at the voltage for which it was designed. Frequently, voltages of a house circuit drop below normal, and a 115 volt lamp may be getting only 105 volts or less. If, for some special requirement, the utmost in light is needed at all times, it is wise to obtain a machine with a variable resistance and a lamp designed for 100 volts so that the proper level can be maintained.

Film life ■ Several League members have reported to us on the number of times they have run their films through projectors. Some movie makers note that they have projected loops of film upward of five hundred times without detecting any visible signs of wear. Such reports are interesting and we would welcome other information of this kind from Movie Makers readers. Of course, running a

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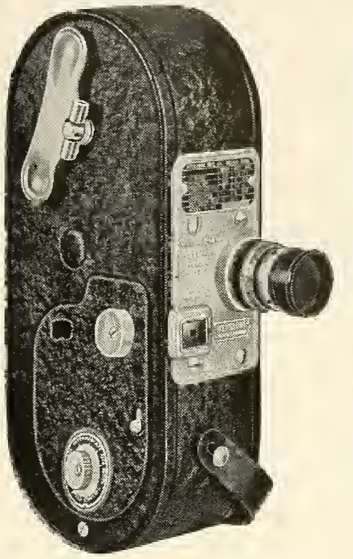

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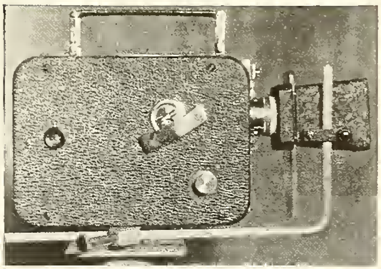

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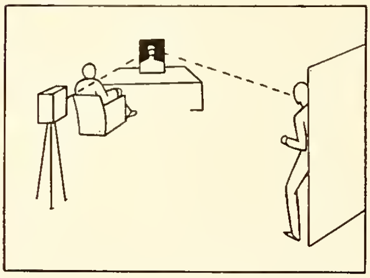
film in the form of a loop is not as fair a test of its endurance as running a reel and rewinding between each showing. Handling the film incidental to rewinding and threading must be considered in a test of this kind. We have had many reports of film being in first class condition after ten years of use.

Minicam use ■ Some filmers make use of a miniature camera for recording in still photographic form the subjects they have taken in their movies. Usually the "stills" are made after the movies but, by reversing the order and taking the still pictures in advance of filming, one can compile a collection of the small prints which can be arranged or "edited" in the same manner as movie film and which will serve as a plan for the movie. If each still picture is treated as representing a movie scene, the film may be outlined pictorially in advance. The pictures can be pasted on a strip of gummed cloth tape and used as a working guide for the movie photography. Footage and exposure data can be noted on the strip to make a complete plan.



A photograph will come to life by the aid of a mirror

Mirror trick ■ One effect in a recent amateur production got plenty of applause, and yet it is comparatively simple if there is sufficient room to arrange the camera and the actors in the requisite interior setup. In the effect, the hero sat down at his desk to write a note of farewell to the heroine after a lovers' quarrel. As he sat down, he looked at her picture on the desk. He sees, in a closeup, the figure coming to life with a bit of pantomime of entreaty. The scene shifts back to the hero who throws down the pen and dashes off to effect a reconciliation. It was done with a trick long familiar to the studios. For the closeup, the camera is placed at one angle of a V, as shown in the accompanying diagram, and the heroine is posed at the end of the opposite line and at a distance sufficient to reduce the reflection of her figure to fit the photograph frame which encloses a piece of mirror instead of a picture. Behind the heroine a plain piece of black cloth is placed to avoid includ-

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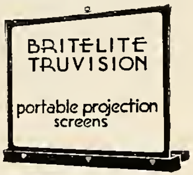

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ing any distracting element in the reflection. Her figure should be brightly illuminated, while the lighting at the desk would not be quite so strong. However, the whole will be in a high key. When the camera and desk are placed in just the proper relation to the girl, her figure will be photographed in miniature. You can do it with any movie camera, and the effect is well worth the experimental work.—*Epes W. Sargent, ACL.*

Practical films

[Continued from page 208]

Corps stratosphere flight which is planned to take place this summer, reports the Bell & Howell Company. The picture will show the appearance of the earth from different altitudes and will record how the balloon rotates as it ascends. In order to cut through the tremendous depth of atmosphere at extreme heights, heavy red filters and film sensitized to red will be used. The camera will be mounted in the gondola before a porthole, which will be covered with specially selected, optically flat glass.

■*Peasants*, chosen by this magazine among the Ten Best films of 1934, is but one of the pictures produced by Konstantin Kostich, ACL, now being used by important steamship companies and travel agencies. Mr. Kostich has placed this one reel subject and *Finland*, in four reels of 16mm. film, with the excellent free loan library service conducted by Cunard White Star, Limited, under the direction of W. A. Probst, ACL. Mr. Kostich's picture, *Sweden, Land of Tomorrow*, 400 ft., 16mm., is with the Swedish American Lines and the Swedish Travel Information Bureau, both of New York City. His most recent travel filming has been on the popular "triangle" cruises from New York to Bermuda and Nassau. The resultant production will be used in publicity work by Furness Bermuda Lines. Featured in this latest film are fishing and duck hunting in the dangerous and swampy jungles of Andros Island, one of the Bahama group. Mr. Kostich believes that these sports have never before been recorded in motion pictures on that island.

Aids for African filmers

[Continued from page 195]

Under such conditions, amateurs familiar with one type of film may try new ones and start experimenting. Then they become confused and, as a consequence, return from the big game districts with mostly poor film. I know one man who had never used a camera before, and he bought various grades of film from each of the three stores—you can imagine the results of his experimentation.

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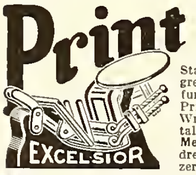

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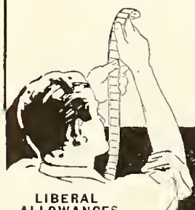

we suggest that May is none too early for a thorough investigation of your cinematic kit—for replacing antiquated equipment with a more advanced type of amateur movie merchandise and for a consultative visit to

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I believe that, in considering the keeping qualities of film, heat is often confused with humidity. During the past few years I have found that African heat does no harm to film; but humidity is another matter. Once, I stayed five months in the damp Ituri Forest in the Belgian Congo and then I used short rolls of film so that I could expose all the roll during one day. At night I would unload near a gasoline lamp, drying out the wrapping paper thoroughly by its heat and wrapping the film while the paper was still crinkly. Then I heated the tin until it was hot enough to burn my fingers, placed the film in the tin and sealed it quickly with tape. I didn't lose a foot of that film.

The big mistake that amateurs make is to keep their film in the camera too long. In the tropics, I think it is economy to use short lengths and to reload as often as possible. I have seen lots of film the poor quality of which was caused by leaving it in the camera too long, especially in damp weather.

Long focus lenses are a necessity when filming wild game, for the animals, no matter how tame they seem to be, usually stand off just a little too far for a short focus lens. On the plains where there are big herds of game, a three or a four inch will often answer the purpose. With a six inch lens one can catch almost any of the African animals. It is hardly necessary to say that, in using the longer focus objectives, the camera must be attached firmly to a good tripod, although actually I have seen amateurs try to hold a camera in their hands while using a six inch! Panoramas never should be attempted with a lens of over four inches. Of course, in all this I am speaking of 16mm. work; in standard 35mm. filming I sometimes use seventeen and twenty four inch lenses, but only on rare occasions, since the more I learn about the habits of animals the easier I find it to get near enough to use a six inch (for 35mm.) which is my favorite lens.

There is just one more important piece of advice for the movie maker photographing in the tropics. Try your level best not to make any more pictures than necessary in the middle of the day, for in the tropics the shadows are so dense that you do not get the transparent shadows that you do in temperate zones; the shadows are too contrasting. For example, natives are not good subjects after ten thirty in the morning until two thirty in the afternoon. I have found that black natives in the South Seas, Borneo and Africa can look directly into the sun and never squint, so that by photographing them early in the morning or late afternoon you will get clear, clean cut pictures that show every expression. Of course, a white man could not look into the sun—you would not wish him to anyway, as the face would be too hard. But in photographing savages you want every detail and every wrinkle in order to get their wide range of expression.

Another thing, heat waves are at their worst during the middle of the day, so that a shimmery effect will result in exposures on the plains where game is some distance away. In the morning and evening the shadows are longer, giving a more pleasing contrast than the flat pictures around noon.

Personally, I never make an exposure during the noon hours unless I happen on some interesting subject that I might never get again.

Presenting Kodachrome

[Continued from page 197]

tion; they are separated in depth. The film for this process is coated no less than five times! Nearest the base, an emulsion is coated which is strongly red sensitive. This is then overcoated with a separating layer of gelatin containing some dye to act as a filter. Above this is coated a green sensitive emulsion. This is overcoated again with another separating layer. Finally, there is applied a top coat which is blue sensitive. When a picture is taken upon such a film, the three components are automatically separated in the depth of the coating. The red component is formed in the red sensitive emulsion nearest to the base, the green component is formed in the middle layer of emulsion and the blue component forms the image of the top layer.

In order to obtain a color picture with this film, it will be seen that all that is necessary is to transform each component image of the negative into a positive image consisting of a suitably colored dye. This is accomplished by an extremely complex processing system. The images in the three layers are first developed, as with ordinary black and white film, and then by a series of treatments the images in the three layers are transformed into positives formed in dye. The whole of the silver salts are removed finally, and the image consists of three superimposed dye pictures.

The process by which this is performed is, as has been said, extremely complicated and involves the treatment of the film upon three separate machines. Experience has shown, however, that it can be performed with certainty and that the commercial production of the color pictures presents little more difficulty than the production of black and white pictures, although naturally the complex processing treatment and the expensive chemicals used in it increase the cost considerably. From a practical point of view, the new process is a great advance. In projection, there are no problems. The film is projected in exactly the same way as black and white film, and the picture on the screen is just as bright.

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film, so that the next larger stop should be used. Thus in the case of pictures in sunlight which ordinarily would be taken on panchromatic film at *f*/11, for Kodachrome film, *f*/8 is recommended.

For ordinary pictures, no filters or other attachments are required in the camera, but two camera filters are provided for special purposes. One of these is used when it is required to photograph objects at a great distance, objects which in ordinary photography would be obscured by haze. The filter, in fact, plays the same part as the yellow filter used with panchromatic film, but it would, of course, be impossible to use a yellow filter—it would affect the colors. The filter used absorbs ultra violet light only. If no such filter is used at great distances, objects will appear too blue because of the scattered ultra violet light, which will record on the film as if it were blue light. Occasionally, this haze cutting filter is useful for objects at a medium distance. For instance, when there is snow on the ground, the air seems to be full of scattered blue light and the picture will be a little too blue unless the ultra violet light is absorbed.

A filter is desirable if pictures are taken by artificial light, since otherwise the pictures will appear altogether too yellow or red. This filter is of a light blue color adjusted to compensate for the yellowness of the artificial light source.

The introduction of the new Kodachrome process seems likely to mark a great step in the history of photography. What developments may follow that initial introduction, I shall not attempt to prophesy, but to me the possibilities of the new process appear very great.

Critical focusing

[Continued from page 205]

—for the changes that are made in preparing a screen version of a story. To present a plot in terms of picture and movement, it is often necessary to shear away details. If the adaptation is not done skilfully, the picture will not represent the spirit and vitality of the book, even though it may be a fairly accurate motion picture *copy* of it.

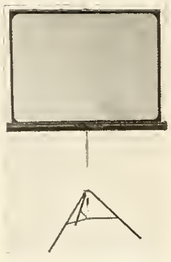
News of the industry

[Continued from page 210]

processing stations for this film in the Midwest as well as on the West Coast. New prices of $9.00 for a 100 foot and $5.50 for a 50 foot spool have been established by Willoughbys.

RCA progress ■ At one of the regular luncheon meetings of the Sales Executives Club, held at the Hotel Roosevelt, New York

DA-LITE



The CHALLENGER — Champion of all tripod type folding screens. Fully adjustable; light; compact.

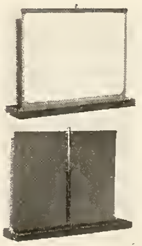
THE success and satisfaction of modern movie presentation depend largely upon the use of a suitable screen. This all-important aid to better projection must not be overlooked. A good screen is as vital as the projector itself.

For 27 years Da-Lite Screens have been built and improved with two principal objectives in mind: 1) To provide quality of projection, and 2) to simplify the presentation of moving pictures. Every Da-Lite Screen, therefore, provides a picture of maximum brilliance and clear definition and all are rigged and mounted to afford greatest ease of operation and mobility.

Constant research in the interest of improvement has created in Da-Lite Moving Picture Screens a general utility that cannot be even nearly approached—let alone excelled.

We illustrate here, two popular Da-Lite models. And there are others. The Da-Lite line includes the right screen for every purpose.

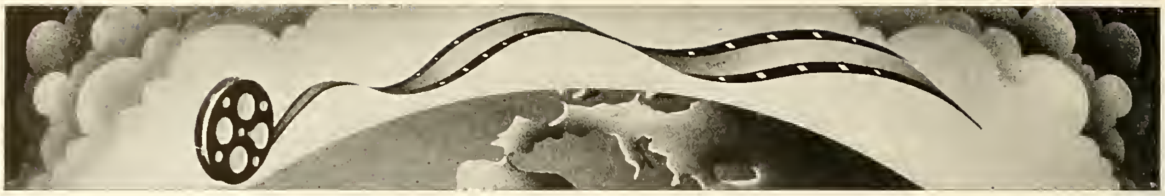
DA-LITE SCREEN CO., Inc.
2723 N. Crawford Ave.
Chicago, Ill.



The NEW DEAL—Collapsible box type screen in leatherette case; simple to set up; light and sturdy.

WRITE FOR FULL DETAILS

SCREENS



AROUND THE WORLD WITH MOVIE MAKERS

An International List of The Dealers Who Carry This Magazine—VISIT THEM!

UNITED STATES

ARIZONA

Phoenix: Reis Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.

ARKANSAS

Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: W. L. Martindale, 9477 Santa Monica Blvd.
Fresno: Laval Co., Inc., 1319 L St.
Potter Drug Co., 1102 Fulton St.
Glendale: A. L. Kirkhuff Camera & Movie Supply, 148 S. Brand Blvd.
Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Ackley Movie Supply, 6058 Sunset Blvd.
Bell & Howell Co., 716 N. La Brea Ave.
Camera Mart, 1652 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Citizen, 6366 Hollywood Blvd.
Richter's Photo Service, 7901 Santa Monica Blvd.
Long Beach: Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair, 306 W. Washington Blvd.
C. & W. News Stand, 711 N. Western Ave.
Craig Movie Supply Co., 1053 South Olive St.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Marshutz Optical Co., 518 W. 6th St.
Peterson's Camera Exchange. 356 S. Broadway.
Schwabacher-Frey Co., 736 S. Broadway.
Spindler Camera Service, 756 S. Broadway.
Victor Animatograph Corp., Quinby Bldg., 650 S. Grand Ave.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Oakland: Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 374 14th St.
Sherman, Clay & Co., H. C. Capwell Bldg.
Smith Bros., 1721 Broadway.
Pasadena: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 479 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Kimball-Upson Co., 1030 K St.
Magneto Shop, 1020 14th St.
Frank McDougal, 1017 10th St.
San Diego: Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
San Francisco: Camera Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Co., 735 Market St.
Sherman, Clay & Co., Kearney and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
San Jose: Sherman, Clay & Co., 273 S. First St.
Webb's Photo Supply Store, 66 S. First St.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: J. W. Collinge, 19 E. Canon Perdido St.
Santa Monica: W. W. Martindale, 3rd & Bway.
Santa Rosa: Santa Rosa News Agency, 408 Mendocino Ave.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Holden Drug Co., 345 E. Weber Ave.
Logan Studios, 20 N. San Joaquin St.

COLORADO

Denver: Akin & Bagshaw, Inc., 1425 Williams St.
Eastman Kodak Stores, Inc., 626-16 St.
Haanstad's Camera Shop, 404 Sixteenth St.
The May Co., 16th & Champa Sts.
Montrose: Hess Drug Store.
Pueblo: Camera Craft Shop, 503 Court St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 65 Laurel St.
Hartford: Harvey & Lewis Co., 852 Main St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.
Robbin's, National Press Bldg., 529 14th St., N. W., opposite Willard Hotel.

FLORIDA

Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 31 S. E. First Ave.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
Tampa Art Supply Co., 516 Tampa St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Book Shop, South Side Square.
Chicago: *BASS CAMERA CO., INC.*, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Photographic Dept., Sec. 59. State and Washington.
Lyon & Healy, Inc., Wabash Ave., at Jackson Blvd.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 71 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Von Lengerke & Antoine, 33 S. Wabash Ave.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Peoria: Peoria "Fo-Dax" Photo Co., Jackson at Glendale.
Rockford: Camera Craft Shoppe, 112 N. Main St.
Johnson Photo Shop. 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Evansville: Smith & Butterfield Co., 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK, National Brokers, Washington at Ewing.
Frankfort: A. G. Chittick. 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
W. Stuart Bussey, 814 N. Meridian St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.

IOWA

Clinton: Beil Studio, 200 S. 2nd St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Bangor: Francis A. Frawley, 104 Main St.
Houlton: J. E. Palmer, 16 Watson Ave.
Portland: Bicknell Photo Service, Inc., 15 Preble St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
Hotel Statler.
FILM LIBRARY OF NEW ENGLAND, 239 Columbus Ave.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Visual Education Service, 470 Stuart St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Haverhill: Watson Studio, 47 Merrimack St.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co., 49-55 Munroe St.
Melrose: Greystone Studios & Film Laboratories, 66 Lake Ave.
Salem: Pitman Movie Service, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Tewksbury: Camera Exchange. 23 North St.
Watertown: Atlas Motion Picture Service, 42 Wilmot St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Detroit: L. Black Co., 1540 Woodward Ave.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
H. C. Film Service, 12991 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1242 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 56 Monroe Ave.
Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genessee.

(Continued on page 224)

City, on March 18, the special feature was a projection of the new RCA 16mm. talking film, *A Chain is as Strong*. The purpose of this film was to set forth the sales advantages inherent in the 16mm. sound medium, and the picture created a very favorable impression at this screening. It incorporates outstanding examples of 16mm. industrial sequences already made and contains some very effective and graphically presented facts as to the use of the 16mm. motion picture for industrial and advertising purposes. The 16mm. division of RCA hereafter will be known as the Visual Sound Products Department, RCA Manufacturing Company, Inc., Camden, N. J. John K. West is manager, and branch offices are established in New York, Chicago and Hollywood. E. F. Kerns is in charge of the New York district, with headquarters at 411 Fifth Avenue; C. S. Kernaghan heads the Chicago district, at 111 North Canal Street, while Mark Smith maintains West Coast headquarters at 1016 N. Sycamore Avenue, Hollywood.

Lost ■ Readers are asked to watch for Ciné-Kodak No. 22179, Model K, *f*/1.9 lens and case and to notify the Harmon Foundation, 140 Nassau St., New York, if a camera bearing this number is offered for sale.

16mm. newsreel ■ An adaptation to 16mm. of current newsreel releases in the manner of the theatrical newsreel has been made by the Peerless Cine News and Review, 1437 North Highland Avenue, Hollywood, Calif. Described as "America's only 16mm. newsreel and motion picture review", one of the first releases recently was screened and was found to contain much interesting material. It is stated that sequences for the 16mm. newsreel are to be shot exclusively on 16mm., by 16mm. cameramen. Releases are to be made periodically through dealers.

Serial demand ■ The pioneer 16mm. sound on film serials, *Last of the Mohicans*, *Devil Horse* and *Whispering Shadow*, released by Walter O. Gutlohn Inc., 35 West 45th Street, New York City, are reported by this firm as having created an immediate demand on the part of road shows using the 16mm. sound film medium. The particular value of the serial for such shows and for camps and similar institutions lies in the continuity of interest which is aroused and which results in requests for return engagements.

Leica Book ■ *Leica Data Book* is the title of an interesting little pocket handbook, written by Karl A. Barleben, jr., and published by Fomo Publishing Company. The popularity of the work is attested by the fact that the present edition current is the fourth. Much valuable material is given for users of all miniature cameras, including developing formulae, lens and filter data, spectrographs of principal emulsions and other pertinent material, indexed for easy reference.

Jottings ■ The new Presstix composition title letters which stick anywhere, manufactured by Brewster & Stroud, Chagrin Falls, Ohio, have been reduced to $4.75 a set. ■ Those interested in professional lighting equipment may wish to write to Kleigl Brothers, 321 West 50th Street, New York, N. Y., for their new catalog. ■ The Schneider Xenon fast and telephoto lenses, imported by Burleigh Brooks, 127 West 42nd Street, New York, were used by one professional motion picture company to cover the difficult interior shots on the occasion of the Hauptmann trial. ■ The Simpson Instrument & Lens Corporation recently has taken up new quarters at 3200 West Carroll Avenue, Chicago, Ill.

Dallmeyer ■ An attractive brochure describing the technique and manufacture of Dallmeyer lenses recently has been issued from this firm's headquarters, Oxford Street, London. Interesting facts are given concerning the aberrations of lenses and their correction. American distributors for Dallmeyer products are Chas. H. Huesgen & Sons, 22 East 42nd Street, New York.

Featured releases

■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ BASS CAMERA CO., Chicago, Ill., serves the territory within a thousand mile radius of Chicago with sound on film subjects.

■ BELL & HOWELL CO., Chicago, Ill., has the following one reel Filmosound library subjects ready: *The Killers*, Battle of Centuries Series; *Robin Hood*, Terrytoon; *Aces Wild*, Cameo Comedy; *Iceless Arctic*, adventure picture; *Battle of the Centuries*.

■ FILM LIBRARY OF NEW ENGLAND, Boston, Mass., offers a free catalog of the Walter O. Gutlohn sound on film releases.

■ WALTER O. GUTLOHN, INC., New York City, has 16mm. sound on film subjects as follows: *Black Beauty*, *Return of Casey Jones*, *Cougar the Killer*, *Laughing at Life* and *Mistress of Atlantis*; these films have such stars as Victor McLaglen, Ginger Rogers, Noah Beery, Thelma Todd and Bill Boyd. Serials available are *Last of the Mohicans*, *Whispering Shadow* and *Devil Horse*.

■ HARRY'S CAMERA EXCHANGE, New York City, has for rent a variety of 16mm. sound on film subjects; 8mm. and 16mm. silent releases also are available.

■ KODASCOPE LIBRARIES, INC., New York City, offers a film for the children which is based on an old fairy tale—*Jack and the Beanstalk*. Harold Lloyd and Bebe Daniels are featured in *Captain Kidd's Kids*, a pirate story with this well known comedian's technique.

■ NU-ART FILMCO, New York City, includes Westerns, comedies and features in the sound on film subjects available. Spanish and German talkies also are offered.

■ ERNEST M. REYNOLDS, Cleveland, Ohio, has 16mm. scenics for sale: *Niagara Falls; Bermuda, the Enchanting Isle; St. Augustine, Fla., and Bok Tower.*

■ The following companies also have films either for rent or for sale: EASTIN FEATURE FILMS, Galesburg, Ill.: EASTMAN KODAK COMPANY, Rochester, N. Y.

16 MM **BARGAINS** IN FINE 35 MM
CAMERAS & PROJECTORS
SOLD ON A MONEY
BACK GUARANTEE

PARAGON—16 mm.
Brand new Paragon 16 mm. Cameras fitted with standard *f*/3.5 lens.
Net only........................$23.50

DEVRY—35 mm.
Standard model 35 mm. Camera with one *f*/3.5 Wollensak Velostigmat, one 6 inch Dallmeyer Telephoto lens, telescopic viewfinder and carrying case.
Net only........................$119.50

BELL & HOWELL—16 mm.
Camera has turret front fitted with Cooke *f*/3.5—1 inch lens; Dallmeyer *f*/3.5—20 mm. lens and Dallmeyer *f*/1.5—2 inch lens. Carrying case. In new condition.
Net only........................$169.50

DEVRY—16 mm.
Model 57 Camera fitted with Graf *f*/3.5 anastigmat. A splendid value.
Net only........................$23.50

DEVRY PROJECTOR—16 mm.
Model B-16 mm. Projector; has 100 watt illumination. A guaranteed value.
Net only........................$24.50

DEVRY PROJECTOR—35 mm.
Type SE, 35 mm. Super Projector. Has 1000 watt illumination.
Net only........................$99.50

The above represents a few of the hundreds of bargains offered in our great spring clearance sale. Write for your copy today. We are headquarters for genuine Stewart-Warner repairs and parts.

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223 W. MADISON ST. CHICAGO

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ALL RELEASES
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WALTER O. GUTLOHN INC.
SOUND FILM CATALOGUE
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THIS OFFICE
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FILM LIBRARY of NEW ENGLAND
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8MM EXCLUSIVELY 16MM
Movie Cameras and Projectors
Reliable Makes on New Monthly Payment Plan, for every "Purse and Purpose." Send for Latest Catalogue describing this Unique Plan.
D. F. ELDER & CO.
Dept. 201-F Chelsea, Mass.

(Continued from page 222)

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
National Camera Exchange, 5 S. 5th St.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Calvin Co., B. M. A. Bldg., Union Station Plaza.
Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
W. Schiller & Co., 6 S. Broadway.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Lawlor Sporting Goods Co., Inc., 1118 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
East Orange: H. C. Deuchler, 541 Main St.
Hawthorne: Hawthorne Home Movie Service, 142 Cedar Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Dubes' Camera Service, 26 Linden St. (Display at 36 Clifton Ave.)
Lambertville: Albert S. Hockenbury, 70 York St.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Dept. 290.
Firemen's Pharmacy Co., 765 Broad St.
Franklin Music House, 25 New St.
Motion Picture Camera Exchange, 38 Park Pl.
J. C. Reiss, 10 Hill St.
Passaic: Rubblatt Sport Shop, Inc., 38 Lexington Av.
Paterson: Sykes Drug Store, 179 Market St.
Walker Radio & Elec. Co., 318 E. 33rd St.
Princeton: Princeton University Store, On the Campus.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Hardware & Iron Co., Broadway at Arch St.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290. Fulton and Hoyt Sts.
Amateur-Home-Movies, 194 Greenpoint Ave.
Buddy's Novelty Shop, 785 DeKalb Ave.
Camera Corner, Inc., 80 Willoughby St
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
H. B. Kay, 145 Jerome St.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
PARK CINE LABORATORY, 1250-51st St.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Hempstead: Agnew's, 47 Main St.
Ithaca: Treman, King & Co., care of George E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Ollie V. Crennan, 498 Main St.
New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
American News Co and its Subsidiaries, 131 Varick St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
Broadway Camera Exchange, 1595 Broadway.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
Dave Farley, News Stand, Times Bldg.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Joseph P. Hackel, 53 West 57th St.
HARRY'S CAMERA EXCHANGE, INC., 317 W. 50th St.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
Madison Mart, 403 Madison Ave.
Medo Photo Supply Corp., 323-5 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Henry Mielke, Inc., 242 E. 86th St.
Mogull Bros., 1944 Boston Rd.
MOTION PICTURE CAMERA SUPPLY, INC., 723 Seventh Ave.
New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 46 W. 50th St.
RAB SONS, 1373 Sixth Ave.
Frank Tanham & Co., Inc., 9 Church St.
Henry Westpfal & Co., 4 E. 32nd St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Port Chester: Hartnet & Mowbray, Inc., Capitol Theatre Bldg.
Rochester: Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, P. O. Drawer 522.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 183 S. Main St.
M. O'Neil Co., Dept. 19, 51 Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Alliance: England Drug Co., Main & Park Sts.
Canton: Camera Shop, 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 648-652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
915 Euclid Ave.,
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Gross Photo Supply Co., 325 Superior St.
Sand Beach Consolidated Corp., 823 Board of Trade Bldg.
Toledo Camera Shop, 1221 Madison Ave.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.
Rochester Camera Stores Co., Cor. 4th and Boston.

OREGON

Lakeview: Getty's Photo Studio, I. O. O. F. Bldg., Center & Main Sts.
Pendleton: Snelson's Camera Shop, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sherman, Clay & Co., 817 S. W. Alder.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: Johnstown News Co., 115 Market St.
Philadelphia: Camera Shop, 51 N. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
117 S. 16th St.
H. & R. Camera Exchange, 438 Market St.
Klein & Goodman, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Edw. K. Tryon Co., 912 Chestnut St.
John Wanamaker, Dept. 546.
Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: American Junior Studios, 725 Florida Ave.
Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Reading: W. F. Drehs, 541 Court St.
Scranton: Scranton Home Movies Library, 316 N. Washington Ave.
Wallace & Cook, Inc., 205 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: G. C. Dury & Co., 420 Union St.
Mills Book Store, Camera Dept., 703 Church St.

TEXAS

Dallas: E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.
H. H. Page, 115 N. 6th St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
McGaheysville: Cine Picture Service, East River Drive.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Mt. Vernon: Eldridge's Stationery Store.
Pullman: C. E. Graves.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1512—2nd Ave.
Sherman, Clay & Co., 1624 Fourth Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.

WEST VIRGINIA

Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: Twelfth St. Garage, 81-12th St.
Uncle Jim, the Movie Man (W. J. Renner), 14th & Market Sts.

WISCONSIN

Appleton: Johnston's Book Store, 311 E. College Ave.
Unmuth's Pharmacy, 208 E. Wisconsin Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Madison: Photoart House, 413 State St.
Photocraft, 305 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., Kodak Dept., E. Wisconsin & N. Plankington.
Photoart House, 844 N. Plankinton Ave.

UNITED STATES TERRITORIES

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.
Hawaii Film Supply Co., 148 S. Beretania St.

UNITED STATES POSSESSIONS

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

PUERTO RICO

San Juan: Carbia Bros., P. O. Box 828.

OTHER COUNTRIES

ALGERIA

Alger: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

ARGENTINE

Buenos Aires: Casa Rodriguez, Maipu 277.
Cia Sud Americana Foto-Cine-Optica, Corrientes 624.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings', 93 Brisbane St. (next Quadrant).

Victoria

Melbourne C1: Charles W. Donne, 157-159 Elizabeth St., Cor. Bourk St.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., The Block, 284 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna 1: Foto-City, Karntnerstrasse Nr. 45.

BELGIUM

Brussels: J. Van Dooren, 26 Rue Leabeau.

CANADA

Alberta

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
Gladwish & Mitchell, Dominion Square Bldg.
Metropolitan News Agency, 1248 Peel St.
Street Photo Supply Co., 1479 St. Catherine St., W.

Saskatchewan

Regina: Bird Films, Ltd., 2325 Eleventh Ave.
Regina Photo Supply, Ltd., 1924 Rose Street.

CHINA

Shanghai: China News Co., 447 Szechuen Rd.
Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
V: Kodak Aktieselskab, Ostergade 1.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Noordwijk 38.
Soerabaia: Kodak Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pacha St. and Ramleh Sta.
Cairo: Kodak (Egypt) S. A., Midan Ibrahim Pacha, Continental Bldg.
20 Sharia Maghraby.

ENGLAND

Birmingham: Harrisons-Opticians, Ltd., 86 Worcester St.
Blackburn: Edwin Gorse, 86 Accrington Rd.
Bournemouth: J. E. Beale, Ltd., Photographic Dept.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
S. W.: Durbins, 131 High St., Putney.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
W. 1: Bell & Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28A Broadway, Ealing.
Durbin's, 66 Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).
Stockport: Hidderley Radio Sales, 48 St. Petersgate.
Yorkshire: The Midland Cine Service, 19a Briggate, Shipley.
Walter Scott, 26 North Parade, Bradford.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Monte Carlo: Kodak Pathe S. A. F., 6 Blvd. des Moulins.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabls. J. ChOtard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat, 95 rue des Petits-Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361.
Foto Schaap & Co., Spui 8.
Groningen: Capi. 3 Kleine Pelsterstraat.
Hague: Capi, 124 Noordeinde.
Kodak, Ltd., Noordeinde 10-10A.
Hans Nieuwenhuis, Thomsonlaan 57-59.
van Hoytemastraat 51-53.
Rotterdam: L. De Heer, v/h Schonfeldt's Fotohandel, Hoogstraat 298.

INDIA

Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., Ltd., 154 Dharamtolla St.

IRISH FREE STATE

Dublin C.1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mexico City: American Photo Supply Co., S. A Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave Reforma 109.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-72 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Princes St.
Hamilton: Watson's Camera House, Victoria St
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskompani, Postboks 125.
J. L. Nerlien, A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., (Antigua Casa, Lemare & Co.), Villalta 220, Apartado No. 813.

SCOTLAND

Aberdeen: J. Lizars, 118 Union St.
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St., C1.
381 Sauchiehall St., C. 2.

SIAM

Bangkok: Prom Photo Studio, New Rd., cor Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda Sant Pere 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Louis Stalder (Photo Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.

Jack and the Beanstalk

Here we have Jack, his mother, the cow and the beans, and a marvelous beanstalk. In addition to the giant and his wife, there is a splendid castle and a fortified village of juvenile inhabitants, upon which the giant preys.

Captain Kidd's Kids

Featuring Harold Lloyd and Bebe Daniels

Think of Harold being captured by a bold, but not bad, feminine pirate. His efforts to escape, his tortures and trials. His execution is ordered and his escape from imminent death occurs in the most delightful way. One of the best efforts of this inimitable funmaker.

Catalogs

16mm. Silent
8mm. Silent
16mm. Sound-on-Film

Kodascope Libraries, Inc.
33 West 42nd St. New York City

Closeups—What amateurs are doing

We are amazed, pleased and puzzled by turns at the whereabouts of this humble magazine. On one day, as we are strolling along the dreary reaches of New York's Sixth Avenue, it catches our eye in the window of a second hand magazine shop, nestled uncomfortably between copies of nudist and "art" study magazines. On another, it greets us in the lounge of the White Horse Tavern, a cozy English taproom just off Broadway, much frequented by the elite of stage and press. Then, we recall how an American missionary came across copies in a school deep in the interior of China and that a Scots planter in British North Borneo wanted his Movie Makers sent airmail as far as Singapore. But the most amazing item of all comes to our desk this morning. Issued by Orientalia, Inc., in the heart of Greenwich Village, it is a listing of "Books on the Arts and Archaeology of Asia", in which item No. 240 is "Movie Makers, a complete run from Vol. I, No. 1 to Vol. VIII, No. 12." In the blurb that follows, one finds that "This interesting magazine has fought for high standards in Filmdom from its inception and has undoubtedly had a lasting influence both on the art direction and the technique of the popular screen. This set came to us by accident . . . $12.50." They sold it too.

If you are looking for a way to put punch in your films of the children, try the stunt that H. B. Miller, ACL, of Portland, Ore., worked out in *Buster Goes Flying*. Buy a hundred feet of selected thrills from your cine dealer and cut them back and forth judiciously with your own footage of your own Buster. In Mr. Miller's hair raising drama, his Buster starts for the airport on a tricycle, switches to a roadster, arrives with a flourish and soon is thrilling the crowds with his daring aerobatics. It's all a matter of angles and cutting.

S. F. Warner, ACL, of Chicago, on the other hand, favors the "story within a story" type of film treatment. This was what he used in *Consequences*, the picture which won him first award in a recent Chicago Cinema Club contest. In it, Mother's preparations of breakfast are interrupted as the children pester her to come look at the lovely picture book on the World's Fair. Reluctantly, she surrenders, movies tell the book's story of the Fair and, as a climax, breakfast is ruined on the kitchen stove.

In Washington, D. C., the worm has turned. Nearly a year ago, John V. Hansen, ACL, of that city was arrested while traveling in the Soviet Union for alleged picture taking in Moscow's forbidden Red Square. Now, less than a month ago, the same Mr. Hansen has been the guest of honor at a dinner in Washington given by Ambassador and Madame Troyanovsky at the embassy of the U. S. S. R. The films for which he was arrested were presented by Mr. Hansen as a feature of the evening's entertainment.

Dorothy and Duncan MacD. Little, ACL, of New York City, have once more given their Annual Movie Party, this one the sixth in a tradition first inaugurated in 1929. Approximately fifty guests witnessed the presentation of a smooth and entertaining program, in which each picture was accompanied by appropriate music and sound effects. The films screened were *North Cape Cruise*, by Horace G. Wilcox; *New York's N. R. A. Parade*, by Berton J. Delmhorst, ACL; *On the Trail of the Arch in England*, by Dr. Robert W. Shearman; *Windbeam Beavers*, by Clara and Niels-Eske Brock, ACL; *Washington in Spring Dress* and *Studies in Kodacolor*, by John V. Hansen, ACL; *Impressions of Yugoslavia*, by Gwladys W. Sills, ACL; *Ins and Outs of Florida*, by Dorothy and Adrian Lamb; *The Making of Canadian Homespun*, by Mr. Little. On the attractive program of the party, home printed for the occasion by one of the guests, the customary theatrical credits list Mr. Delmhorst as chief projectionist, George W. Gillins, assistant projectionist, and Elfriede Boerner, music librarian.

Booth of the projection room in home of W. G. McKelvy, ACL

Members of the Amateur Cinema League are invited cordially by their fellow member, Joseph M. Bing, ACL, to attend the current exhibition of 150 selected prints by American pictorial photographers, originally gathered by Mr. Bing for exhibit before the Royal Photographic Society, in Great Britain, and now on view at the gallery of the National Academy of Design, 215 West Fifty-seventh Street, New York City. The exhibition will continue through May 12, from ten to six on weekdays and from one to six on Sundays and holidays. It is meeting with splendid success.

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge, $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: New 16mm. color film is here ready for immediate delivery. Dufaycolor requires no special filters on camera or projector for ordinary use: 50 ft., $5.50 including processing; 100 ft., $9.00. Eastman 16mm. Kodachrome requiring no special filters for ordinary use, 100 ft., $9.00 including processing; sensational new Keystone multi-speed 16mm. camera, greatest value ever offered, interchangeable lens mount, all speeds including slow motion, fitted with 1" f/3.5 lens, $44.50; or with 1" special Wollensak f/1.5 lens in focusing mount, $59.50; Cine-Kodak Model A hand crank camera, f/3.5 lens, ideal for title and trick work, $24.50; Victor Model 3 turret, fitted with 1" f/3.5, 1" f/1.5, 3" telephoto, complete, $92.50; Filmo 70D, 1" Cooke f/3.5, 1" Wollensak f/1.5 with Kodacolor and 3" telephoto, $185.00; DeVry Model 47, 100 ft. capacity, automatic 16mm. camera, f/3.5 lens at $19.75; Victor 5 visual focus, recent model, turret front, with 1" f/3.5 lens, $84.50; latest Victor Model 5, like new, with reverse, visual focus, 1" f/3.5 lens, focusing mount, 1" f/1.5 focusing mount, 3" telephoto f/3.3, $162.50, Stewart-Warner 16mm. sound on disc outfit, complete with 500 watt projector, sound proof blimp, synchro bar turntable and amplifier, operates on 110 volt A. C. current only, extraordinary value at $117.50; new 16mm. Keystone Special Projector, 200 watt bulb, complete with 400 ft. reel, motor drive, $23.75; precision made adapters for Stewart-Warner Model B Hollywood cameras permit you to use any lens, $3.50. Lens Bargains: 15mm. Wollensak, new type, f/2.7 fixed focus, $30.00; 1" Wollensak f/1.5, new type focusing mount, $30.00; 2" new model Wollensak telephoto, focusing mount, $22.50; 2" Plasmat f/1.5 focusing C mount, $55.00; 3¾" Cooke telephoto f/3.3, focusing C or B mount, $37.50. Lenses for Stewart-Warner Buddy 8 cameras: 12½mm. f/1.9, $24.50; 1½" Velostigmat telephoto for same, f/3.5, $22.50; 1" Cooke f/1.8, focusing mount, $22.50; medium weight cine tripod with Thalhammer Jr. pan and tilt, $9.75. Send your name for copy of Bargaingram No. 215. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ SIMPLEX FADING GLASS, guaranteed to make the popular fade-in and fade-out effects, $2.00; PIXY PICTURES (25 ft.) 16mm. all new film, 75c each; GOLD SEAL SUPERSCENICS, 100 ft. 16mm. film subjects, $4.50 each. Send for list of various subjects. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ BARGAINS, used theatre projectors, parts, soundheads, turntables, amplifiers, horns. Catalog mailed. S.O.S. CORP., 1600 Broadway, New York.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ CINE-KODAK SPECIAL: equipped with 1" f/1.9 and 4½" f/4.5 lenses; extra 100 ft. magazine and special leather case for all equipment; Kodacolor adjustable filter for f/1.9 lens; Cine-Kodak tripod; all in excellent condition; price $425.00. W. C. NEVIN, 1641 Blake St., Denver, Colo.

■ STINEMAN 16mm. printer, list $90.00, price $45.00, with motor drive, $55.00; slitter for 8mm. work, $25.00; Victor Model 3 camera, new, list $72.50, price $48.00; Victor 12-A S-O-F projector, new, list $395.00, price $280.00; used beaded screens; RCA 16mm. sound camera complete with amplifier, list $652.00, price $425.00. J. C. HAILE & SONS, 215 Walnut St., Cincinnati, Ohio.

■ MODEL A rebuilt: three four hundred foot magazines; 10x magnification focusing microscope; universal lens mount; two lenses, Hugo Meyer f/1.5 1 inch and f/2.9 2 inch; Veeder-Root footage counter; Goerz effect device and mask box; slow motion and single frame attachments; pan and tilt tripod. Cost $800.00, price $275.00. BOX 185, MOVIE MAKERS.

Printed by WNU, New York

■ SPECIAL Bell & Howell JS projector, 750 watt lamp, Kodacolor lens (new type), case, $175.00; Ampro Model H and case (new), $135.00; Victor Model 10 and case (new), $135.00. MADISON MART, Inc., 403 Madison Ave., New York City.

■ DEBRIE 35mm. Parvo L camera, equal to new, complete with f/3.5 lens, automatic dissolve, carrying case, 6 magazines and case, tripod and case, $350.00. LUMA CAMERA SERVICE, 330 West 42nd St., New York.

■ BRAND new RCA sound on film projector P. G. 60, $195.00; trades accepted. A. HOCKENBURY, 70 York St., Lambertville, N. J.

■ MODEL B Eastman camera, $17.50; Filmo 70A and case, $42.50; Victor 3 and case, $39.50; biggest bargains in films, cameras, projectors, accessories; write for free 16mm., 8mm. bargain lists. HOME MOVIE SERVICE, Box 32, Easton, Pa.

■ BARGAINS: Simplex Pockette f/3.5 lens, $30.00; 121 B. and H. Filmo, Cooke f/3.5 lens, $50.00; Kodascope D projector, $37.50; 1" Cooke f/1.8 lens, Kodacolor filter, $45.00; 15mm. Goerz Hypar f/2.7, $25.00; 15mm. Cooke wide angle lens for Filmo, $30.00; 4" Dallmeyer telephoto f/3.5, $37.50; 6" Dallmeyer telephoto f/3.5, $50.00. HENRY HERBERT, 483—5th Ave., New York City.

■ USE FOCUSING WASHERS for closeups with non-focusing lenses; for any lens with thread type mount; also for closer than calibrated distances on focusing types; $1.00 each or 3 for $2.00; state distances wanted, focal length of lens, and camera. J. D. BRUBAKER, 805 Greenleaf St., Evanston, Ill.

■ USED BARGAINS: B. & H. Filmo Model 70C former type, turret front with 1" f/3.5 Cooke lens and 3¾" Wollensak telephoto lens and case, $85.00; Ica Kinamo S-10, f/2.7 Zeiss lens, $22.50; Victor Model 3 camera, 3 speed shutter, f/3.5 Dallmeyer lens, $37.50; B. & H. Filmo Model 75 with f/3.5 Cooke lens and case, $40.00; Kodascope C projector. former model, 100 watt bulb, $10.00; Stewart-Warner projector, 500 watt bulb and case, $52.50; Keystone projector B-63, 200 watt bulb, $20.00; B. & H. Filmo projector 57, 200 watt bulb, variable resistance and ammeter, $55.00; Ampro projector Model AS, 400 watt bulb and case, $77.50; Kodascope Model K, 750 watt bulb and case, new, $140.00; Edco sound on film projector with speaker, new, $180.00; 2" f/3.5 Wollensak Verito soft focus lens in focusing mount. $13.50; 2" f/3.5 Carl Zeiss Tessar in foc. mount, $35.00; 3" f/2.9 Dallmeyer Pentac in foc. mount, $23.00; 3¾" f/3.3 Wollensak telephoto lens in foc. mount, $27.00; B. & H. Character Title Outfit, former model, $15.00; Northeast Filmo Title Maker, complete, new, $10.00; Weston Model 627 movie exposure meter, $15.00; Thalhammer Jr. Tripod with pan and tilt top, $17.50; Willo Triola (rolling tripod base) $13.00. WILLOUGHBYS, 110 W. 32nd St., New York.

EQUIPMENT WANTED

■ WANTED: 16mm. library films "silent and sound on discs." any quantity, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

■ WE pay the highest cash prices for any 8mm. or 16mm. cameras and projectors; lenses bought also; write at once, describe fully. SUNNY SCHICK, National Broker, 402 W. Washington, Fort Wayne, Ind.

■ ANY 16mm. or 35mm. motion picture cameras and projectors bought for spot cash. Lenses bought also. Write at once—describe fully. Write Dept. M. BURKE & JAMES. INC., 223 W. Madison St., Chicago, Ill.

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free to members of the

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MOVIE MAKERS has on hand a number of sets of art title backgrounds, reprints of those attractive photographs especially prepared for title use that have appeared in earlier numbers of this magazine.

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105 West 40th St., New York, N. Y., U. S. A.

■ WANT for cash professional 35mm. Bell & Howell or Mitchell camera, silent or silenced for sound; quote full description and price. IRVING BRAUN, 5125 No. Lotus Ave., Chicago, Ill.

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■ EXCHANGE EXCLUSIVELY—AN INTERESTING picture brings SATISFACTION and backed up with FINE PHOTOGRAPHY and perfect film stock is a QUALITY film. We have nothing else as we accept nothing else in exchange. Price $1.00 per 400 foot reel, plus return postage and insurance. Our new catalogue No. 26 now available. If you are particular, we ask your patronage. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

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■ FILMS EXCHANGED: 25c per 100 ft. silent; sound on disc, $2.50; sound on film, $5.00 per 400 ft. We buy for cash any amount of film. ROBERT BLOCK, 1451 Broadway, New York.

FILMS FOR RENTAL OR SALE

■ QUALITY FILMS, religious, features, comedies, singles bought, sold, exchanged; projection service. PIONEER FILM LIBRARY, 501 Surf Ave., Brooklyn, N. Y.

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■ GUY D. HASELTON TRAVELETTES: Send for free illustrated booklet describing entire series; one of exceptional beauty is *Falling Waters of Yosemite*, 100 ft., $6.00; 200 ft., $12.00. 7901 Santa Monica Blvd., Hollywood, Calif.

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■ CAMERA salesman wanted by manufacturer for New England to handle as side line 16mm. and 8mm. equipment; consideration given to letters stating complete details. BOX 183, MOVIE MAKERS.

■ WANTED: High type man to take charge of Motion Picture and Camera department in long established photo store; must have good personality and sales experience; state salary expected, experience and references. BOX 184, MOVIE MAKERS.

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■ 8MM. OWNERS: Send your name and address for free information—new economical film, new accessories, new ideas for better pictures; no obligation. 8 MM. supplies only. G. S. CORPE, Box 177, El Monte, Calif.

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

JUNE, 1935

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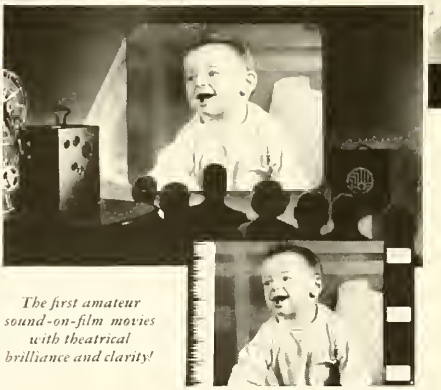

The first amateur sound-on-film movies with theatrical brilliance and clarity!

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At last here is real life reproduced on the screen in your home, for sound has come to make the movies you take today into living, breathing, talking, singing, laughing records of the precious life about you.

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To record the actual sounds as they occur, you merely attach the special studio-type microphone, place it outside the camera range, and shoot. That's all there is to it. Synchronization is automatic.

Sound and Silent Projector

The RCA 16mm. Sound Projector reproduces both sound and silent films. It is a highly simplified adaptation of the famous RCA Photophone sound equipment used by the finest theatres. As easy to operate as a radio. Ask your dealer for a demonstration of this remarkable equipment. Write us and we will send catalog with full particulars.

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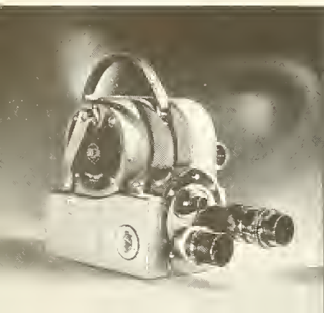

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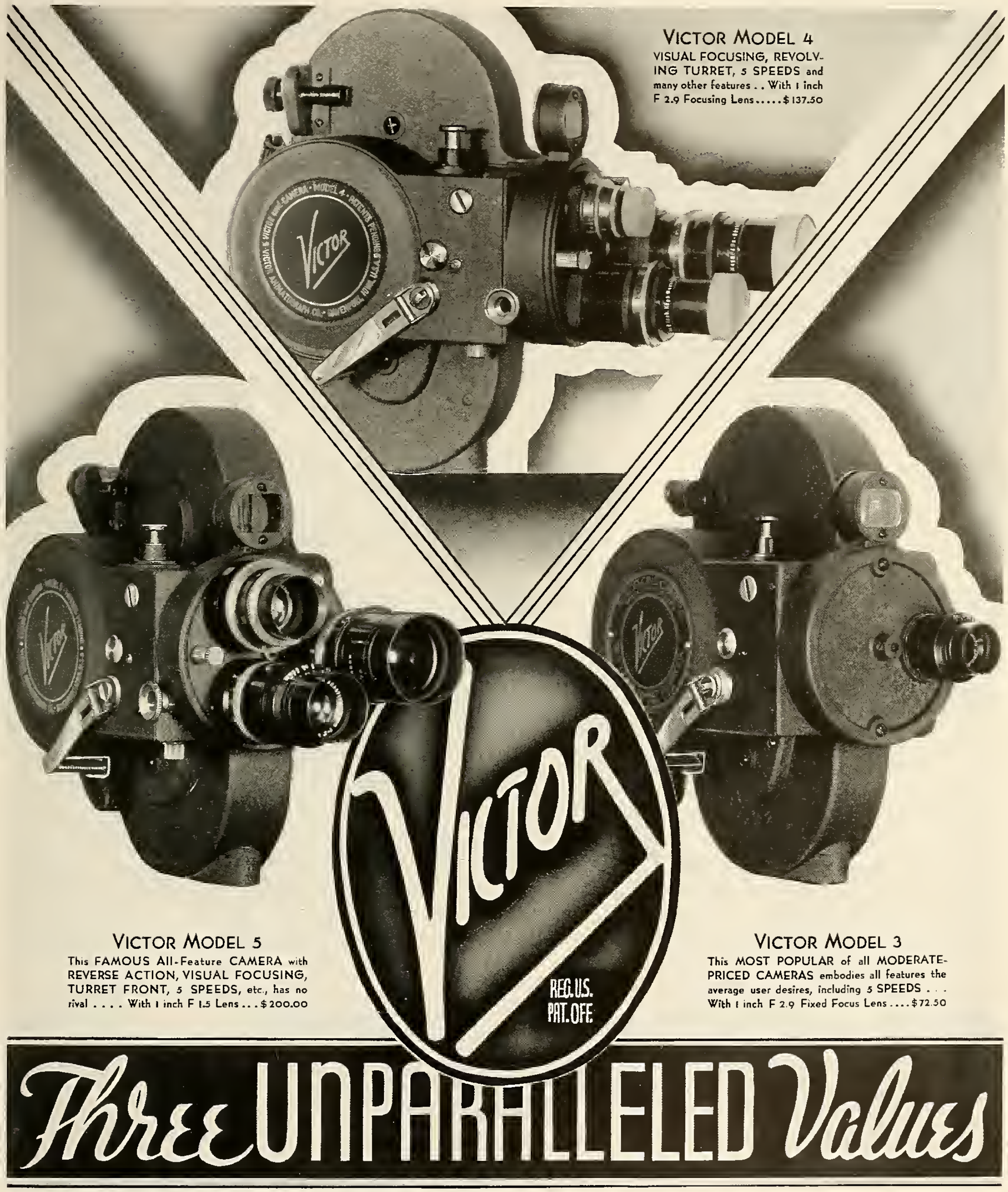

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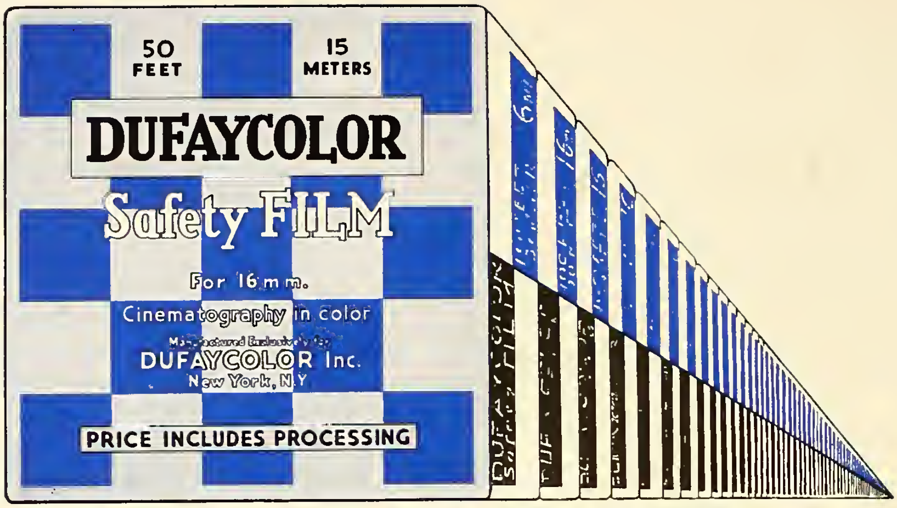
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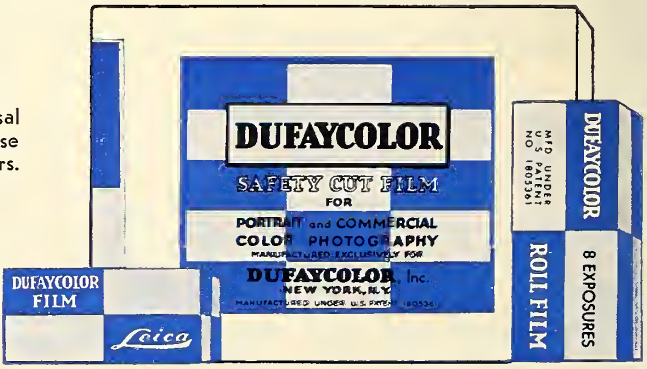
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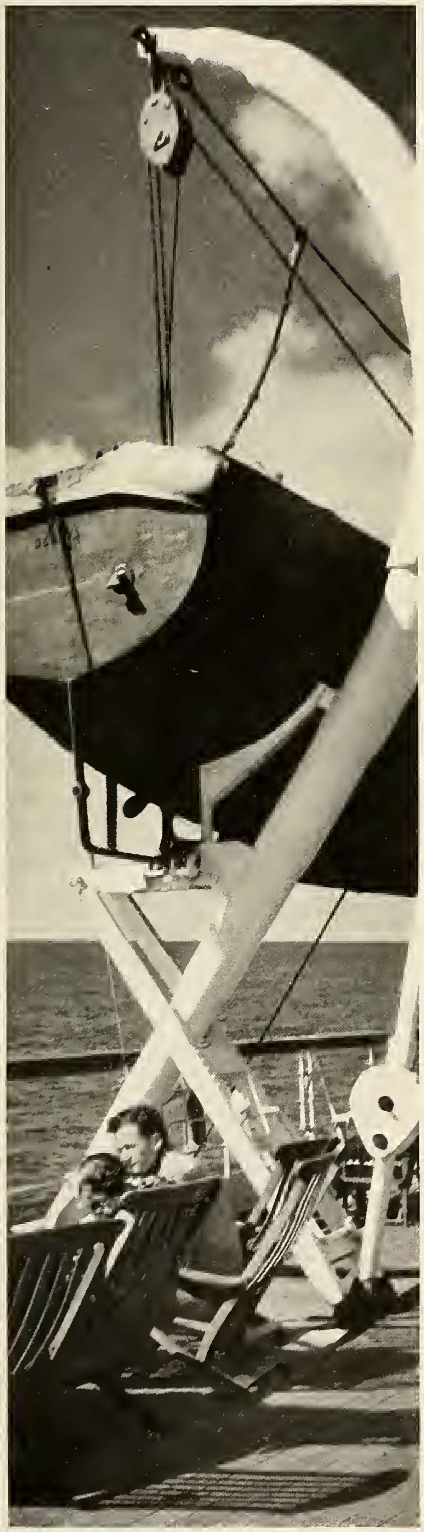

The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume X June, 1935 Number 6

Cover design . . . . *A. Kronengold*
A well won crown, *editorial* 239
The how of Kodachrome . . . . *Harris B. Tuttle* 241
Wilderness needs . . . . *Perry S. Toney, ACL* 242
Not "on the cuff" . . . . *Epes W. Sargent, ACL* 243
Manipulating sunlight . . . . *Frederick G. Beach, ACL* 244
Individualizing Europe . . . . *Paul D. Hugon* 245
Starring the bride . . . . *James W. Moore, ACL* 246
We film a new world . . . . *Captain E. Erskine Loch* 247
The clinic . . . . *Frederick G. Beach, ACL* 248
Aerial advice . . . . *John Meredith* 249
Amateur clubs . . . . *James W. Moore, ACL* 250
Filming odd jobs . . . . *Ormal I. Sprungman, ACL* 251
News of the industry . . . . *Russell C. Holslag, ACL* 252
Art title background, *photograph* . . . . . *Ewing Galloway* 253
Practical films 256
Titling with a template . . . . *James B. Hays, ACL* 260
Featured releases 267
Annual meeting of the League 270
Free films 270
A cine omnibus . . . . *Haskell Pruett, ACL* 271
Around the world with MOVIE MAKERS 274, 276, 277
Closeups 278

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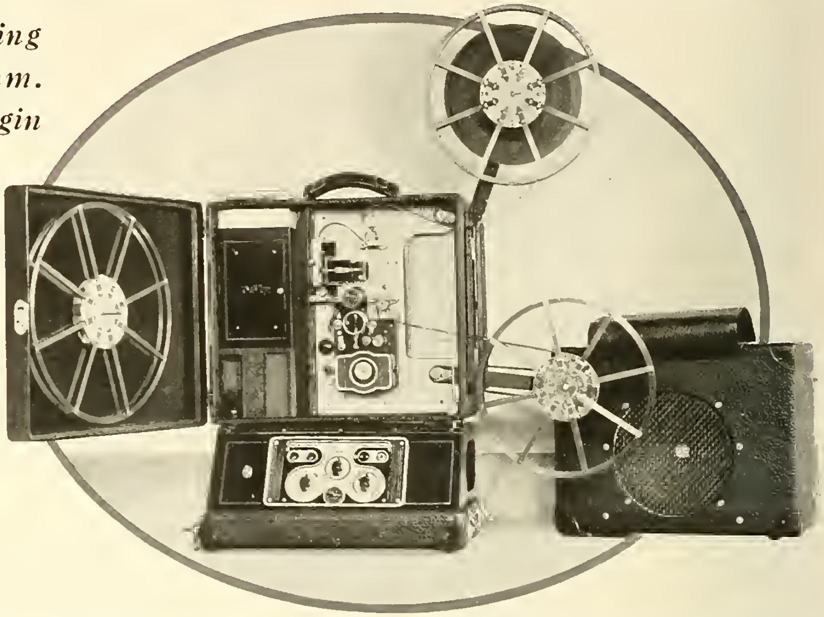

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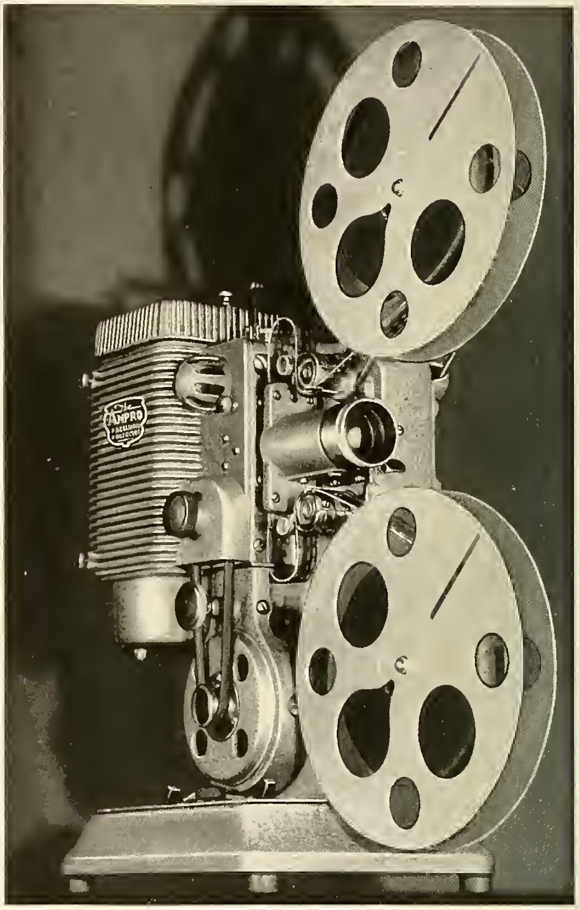

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whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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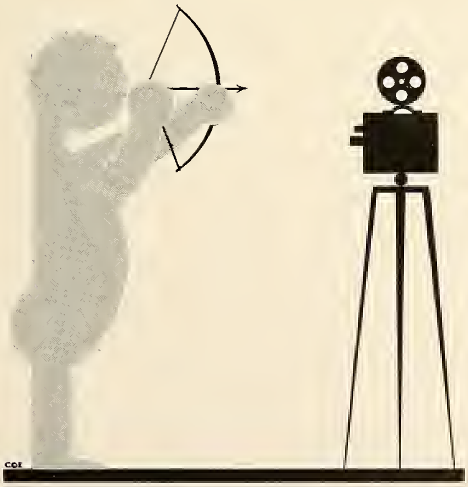


A well won crown

THE old argument of whether photography is art or something less than art has been brought close to an end through the exhibition by the National Academy of Design, last month in New York City, of a selection of distinguished photographic prints by American artists. This photographic show was originally assembled by United States fellows of the Royal Photographic Society, of Great Britain, for a London première by that well known body. The National Academy of Design, the most important group of artists in the United States, then displayed the prints, after which they started on a series of visits, the first of which is at the Smithsonian Institution in Washington, D. C.

The National Academy's decision that photography is art—which was made abundantly clear by declarations from its officials—has taken the wind out of the sails of the pooh pooh fraternity who insist that brushes, pencils or burins are the only tools that can serve graphic artists. The most distinguished wielders of these esoteric weapons have now welcomed the camera lens to full fellowship with the older instruments. The nose of the camel is under the tent, and probably before long the Metropolitan, the Louvre, the Pinakothek and the National Gallery will be tucking Steichens among the Whistlers and McDonalds between the Sargents and Lenbachs, while Hills and Whites will slip into the company of Raeburns and Nattiers. Photography has taken another redoubt in the long struggle for recognition.

How different is the situation with movies. Without self consciousness, and therefore without the modesty which comes from self conscious comparison, this newest graphic medium made no effort toward acceptance as an art, no shy outreaches to painters for admission to the sacred arcanum. It paid no attention to academicians or to museum boards, content to be judged ephemerally by an ephemeral public. It carried no hat in its hand to wait on critics, because its hands were busy cranking or button pushing. It filmed art patrons, when they achieved news value; otherwise it ignored them. The result of this cavalier attitude does not, by any means, illustrate poetic justice, because critics and estheticians have fallen over each other in finding all manner of artistic values in celluloid reels, while they have denied them to still photographs, whose makers observed the full protocol in asking for recognition. Here, truly, virtue has too long been its own reward.

Movie makers will rejoice that the crown granted so generously to their products, without effort to secure it, has now officially been given to the work of their still photographic companions and that the magic performed with lenses and film, whether still or movie, is now authentically labelled as art—capital A and everything—by the most distinguished artistic body in the United States. Cheers are in order from all sides, both for the photographers and for the Academy. Fortunately, cinematographers have never become painfully self conscious, in spite of the recognition of the artistic merit of their work, and they go right on with their individualistic job of creation—at least in the amateur ranks. We may be reasonably certain that still photographers, now that this ancient wall has been breached and prints are finally admitted to academies, will forget whether they are artists or not and will concentrate upon the much more important business of expressing what is within them by means of a formally beribboned and belaureled medium.

William M. Rittase

LIGHT playing over rippling green water and the soft flesh tones of tanned skins can be presented with amazing fidelity in the new cine color processes. This will be a summer of color filming for the amateur.

MOVIE
MAKERS

The how of Kodachrome

HARRIS B. TUTTLE

A practised filmer gives advice about new color medium

THE new 16mm. Kodachrome process marks another milestone for the amateur movie maker. It is impossible to imagine the effect this new motion picture color film will have on photography in general in the future. Any amateur movie maker owning a 100 feet 16mm. camera, regardless of its manufacture, now is able to enjoy making natural color pictures, and it is difficult to believe how natural these color pictures really are. It is only when one projects the first roll made in his own movie camera that the real beauty and trueness of the rendition may be estimated.

Fundamentally, making and showing color pictures with Kodachrome is no different from making pictures in monochrome. The details of preparing the camera, of exposing the film and of making the projector ready for use are identical with the standard procedure for black and white photography. Kodachrome film can be spliced in between black and white scenes so that pictures may be projected alternately in monochrome and in natural color, without making any changes in projector or screen.

Kodachrome has a speed one stop slower than panchromatic film. The full range of diaphragm stops from *f*/1.9 to *f*/16 can be used, just as in making monochromatic movies. Any 100 foot 16mm camera, regardless of the *f* value or the focal length of the lens, can take Kodachrome pictures. The different results achieved by various lenses will parallel those in the case of black and white movies; for example, with an *f*/3.5 lens, it will be impossible to make pictures on as dark a day as is possible with the *f*/1.9 lens. The results obtained on Kodachrome with telephoto lenses are amazing. Colored details, that the eye fails to observe when the subject is at a considerahle distance from the camera, are rendered perfectly.

Slow motion and all types of trick photography are excellent in Kodachrome. A slow motion shot of a diver doing a two and a half twist from a ten foot board makes a thrilling picture in Kodachrome. The coloring of sky and water, the tanned skin of the diver, the splash of the greenish blue water into milky white foam, all slowed down to show every detail in color, are delightful on the screen.

Sunsets, and even the delicate shadings of the afterglow minutes after the sun itself has disappeared, can be filmed so as to leave with one the impression that it is not a picture at all but the real thing, as might be seen from inside of a room looking out through an open window.

Since the camera lens can be stopped down when making pictures in sunlight, the depth of focus obtained at small openings gives Kodachrome pictures a stereoscopic appearance. For instance, at *f*/8 everything from about six feet to infinity is sharp, and since with Kodachrome there is no line screen pattern of any kind that might interfere with distant detail, and consequently no fringing colors that are out of focus, objects at six feet, infinity and all intermediate distances may be sharp and perfectly rendered. That is what produces the pseudo stereoscopic effect.

In the past, practically all commercial color processes have depended upon either the mechanical registration of color images, the use of a revolving color filter or some type of screen pattern in rendering the final picture in color. The principle of Kodachrome is entirely new. No mechanical registration, screen pattern or revolving color filter is used and the final image is composed entirely of dyed gelatine, no silver grains being present. Because of these several factors, Kodachrome does not cause eye fatigue.

Since the final image is composed of dyed gelatine, there is no more absorption of light in projection than there is with black and white pictures, and therefore the same size of screen image can be shown in Kodachrome as in black and white.

Two filters are provided for use with Kodachrome; one is an ultra violet absorbing filter that has the same effect on Kodachrome that the series of yellow filters have on panchromatic film, and the other is a filter for artificial light, designed for use when filming indoors with the aid of Photoflood lamps.

In making monochromatic pictures on regular panchromatic film, of distant landscapes, mountain views and such scenes, where a certain amount of hlue haze is visible to the eye, it is desirable to use a 1x or 2x yellow filter to hold back the blue haze to which the film is very sensitive. In making Kodachrome pictures of the same scenes, the Kodachrome Haze Filter can be used to accomplish the same purpose. Many times, however, the effect obtained by not using the filter will be much more pleasing in color than the corrected picture. The Kodachrome Haze Filter requires no increase in exposure. It is not yellow, but almost colorless, since it absorbs only ultra violet light. The regular yellow filter used in black and white photography *must not be used with Kodachrome*, for it would destroy the ratio of color balance.

It is not necessary to use the Kodachrome Haze Filter to render clouds in the sky. The color contrasts between clouds and blue sky will appear on the screen as the eye sees them.

In filming with Kodachrome indoors with Photofloods, the Kodachrome Filter for Photoflood should be used to obtain uniform color results, because Photoflood

[Continued on page 264]

Wilderness needs

PERRY S. TONEY, ACL

Cine kit suggested for use in filming nature in the wild

TRAVEL and scenic pictures of the forests, streams and magnificent mountains of the north and west have great audience appeal, as the number of professional releases on this general subject will attest. A movie maker who is going to follow the wilderness trails will have available as potentially dramatic and stimulating cine material as his screen is likely to see. The raw stuff for a great film will be at hand in almost any part of the wilds, and the movie maker's only consideration will be how to use the material most happily.

The most important consideration is the film plan, for, without one, we may return with several gaps in the picture that no amount of ingenuity in the editing can fill. Of course, a definite outline will not be possible, but it will be practical to anticipate certain sequences for the picture. For example, we can locate the real starting point of our trip—the place where we leave civilization. We will want to introduce the party, one by one, in some environment that best expresses their reasons for being on the trip. At the same time, we will wish to be sure to include making and breaking camp, arranging shelters and beds and the preparation of food. List important sequences in such form that they may be checked off as the shots are made. Then, in the enthusiasm of the moment, one will not forget to make the shots. An excellent scheme for maintaining continuity is to record the means of travel, be it by horse, by canoe or by foot. Study it, photograph it in all its phases and use it as a theme in editing the final version.

Most shots of the wilds can be made with an *f*/3.5 lens

After the film plan, a "dope" book ranks high in the list of cine aids. It should contain clippings concerning special shots and pertinent movie technique gleaned from everywhere. The instructions that accompany any equipment used with the camera, data on filters, information concerning flares for night pictures and some notes on animation and slow motion will be very useful. If this book is carried in the camera case, it always will be available.

Perhaps over ninety percent of all wilderness shots can be taken with the *f*/3.5 one inch lens. However, faster lenses and a telephoto of about four inch focal length are valuable accessories. Of course, an assortment of filters is highly desirable. An extra camera is a very useful piece of equipment because, first, it provides an alternate in case anything should happen to the first machine during an extended trip (remember that in the wilderness there is no convenient camera shop to make adjustments should anything go wrong) and, second, it permits taking shots of the movie maker in action. It will be of advantage if the lenses are interchangeable between the two cameras, and it goes without saying that the film spools or magazines should fit both. On the trail, the extra camera should be carried by another member of the party, so that in case of accident to the duffel one camera will be safe.

A still camera is of great assistance in getting backgrounds for titles. If one is not able to do the enlarging and lettering involved in preparing the completed title, he could give his negatives to a title service that is equipped to do a complete job. A still camera that takes a fair sized picture is best for this purpose. One that will produce a nine by twelve centimeter picture is no more of a nuisance on the trail than a smaller one, and a print that one readily can compose for enlargement is worth the slight additional bulk.

On long, hard trips, special camera cases are decidedly worth while. These should be constructed so that they may stand out in the rain or in an inch or so of water, without injury to the camera inside. The regular case furnished with the outfit rarely meets these requirements.

Film may be obtained in flat tin containers sealed against moisture. It is well to carry some supersensitive film for night work or for use on dark days. There are places when a roll of orthochromatic will serve a definite purpose. For example, in scenes of such things as red ants on rocks or earth, or Indian pictures drawn in red on granite, this type of film will fill the need perfectly.

As each roll of film is exposed, the container into which it is placed should be marked plainly to indicate the principal subjects covered or the date of the filming. This marking will help to locate the shots later and, if observations are recorded in a note book or diary, the date on the film carton will furnish an excellent cross reference. I have found that a supply of film that allows about one roll a day on the trail is a good average. One cannot use much more footage effectively under normal conditions and, although of course one may take less film, a generous amount will insure not missing anything of importance. Taking the extra film does not necessitate using it and one can practice effective film economy just as well with an ample supply as with an inade-

[Continued on page 263]

Leo J. Heffernan, ACL

Give the actors a clear idea of each scene in advance

Philip D. Gendreau

Not "on the cuff"

Amateur photoplays are not improvised with real success

EPES W. SARGENT, ACL

THE probabilities are that, if you intended even a short auto trip into unfamiliar territory, you would not only acquire a road map but also would study it thoroughly before departure, making an outline of the routes selected. Why not follow the same idea with amateur photoplays, considering the scenario as your road map and breaking it down into its component parts? It will make your cinematic tours far easier and enjoyable, even though your project may be merely a roll or two for yourself and the family group. Do not try to "shoot it on the cuff", in studio parlance. That is to say, do not try to make an amateur photoplay, no matter how simple, without a written plan, prepared in advance.

In writing the scenario, perhaps the best scheme is to use a ring binder and loose leaves, with a page for each scene. If possible, make a duplicate, keeping one script in consecutive order. The other is made into a working script by placing together all the scenes to be played in one setup. This may sound like a lot of trouble and expense, but it is neither. The binder does not require a morocco cover; it may come from the ten cent store, which also can supply the sheets. You will have to write out your story in screen form, and it is just as simple to write each scene on a loose sheet as otherwise. This procedure makes it easier to substitute one scene for another, if desired.

You also will find a scene plot convenient. This is prepared by grouping together the shots to be filmed in the same settings. More trouble? Yes, but it is only ten minutes of trouble to fend off an hour's puzzlement after the work begins. The scene plot should look something like this:

Country road: 6-10-19
Spot with a seat: 11-12-13-14

Follow this procedure until you have listed the settings completely. Next, count the number of scenes in the plot and the number of scenes in the script. If they do not correspond, find out why. You will note that the second entry lists four consecutive scenes. That is because they all are to be shot in the same spot. They might be two medium shots and two closeups, but they all are to be made before proceeding to another location, therefore they are entered as a unit.

Now, if properties and actors are assembled, you are ready to begin shooting. Perhaps the first is to be that "Spot with a seat." You have not been more definite because any pretty location affording a stump, rock or felled tree will suffice.

You will read over the scenes. There is a medium shot, a closeup, another closeup from the rear and a return to the first medium shot. You will plan to make the first and last shots and then to move nearer for the closeups. So you will read the first and last scenes again. Perhaps you think that you know them by heart, but read them again and explain to your players precisely what they have to do. Rehearse them a couple of times to make sure that they understand and then shoot the two scenes without stopping. Play the action, allow a little extra footage, place your hand over the lens for a moment and then play the last scene. On long scenes, it may be better to shoot each scene before rehearsing the next, but on short scenes it is much easier to shoot the two. It saves starting and stopping. Now take the closeups and then move on to the next spot—but not until you have checked off the scenes already made. If you are working with a loose leaf book, you can remove the scene sheets already used.

Be definite in your rehearsal. Tell each player what he is supposed to do and why he is supposed to do it. It used to be the fad to tell the actors as little as possible about the story, but it has been found better to give them a clear idea of each scene. If Jane spurns Henry because she is jealous, she will act differently than she would were she trying to get rid of him. Tell Jane what is supposed to motivate her and she can give you more intelligent acting.

Vary the business. Think up something different for each scene if it is only a "walk through". Perhaps you have four scenes of a girl walking home alone after a lovers' quarrel. You will need four scenes to suggest that it is a long walk home, but do not tell her just to walk through the scene.

In the first scene, you may have a couple of young fellows offer her a lift. She declines. In the second, she stops and shakes a tiny pebble from her shoe and, in the third, she stops to drink at a roadside spring, if there is one, or to pick an apple or a flower or merely to mop her perspiring brow. Have her *do* something. In the last scene, she may pick up a fallen branch to serve as a cane.

[Continued on page 266]

The best lighting will put desired details in relief

F. S. Lincoln

Manipulating sunlight

The sky is a flood light and the sun is a master "spot"

FREDERICK G. BEACH, ACL

THE time worn description of photography as the art of "painting with light" is an appropriate one when discussing photographic lighting and its purpose. The fact that all photography is dependent upon light has inspired many volumes about how light might be controlled so that it will do what the photographer wishes. Yet the emphasis has been placed largely on artificial light and less attention has been paid to the natural lighting that every out of door worker must use. Consequently, the movie maker seldom considers how the light is going to affect his film other than in the matter of exposure. For example, he is likely to forget that in most outdoor filming two good light sources are available—the general light from the sky and the direct sunlight itself.

To get the best results in interior lighting, we are advised first to illuminate the scene for a minimum exposure and then, with spotlights and other special kinds of lights, to add the controlled illumination. In filming in the open, we find that there is provided for us an overall light of ideal quality, in that it is perfectly even and that there is at hand a special light source—the sun—which, while brilliant, is not so flexible as the "spots" and other indoor units. Hence, we must arrange the picture to suit the light, rather than the light to suit the picture.

Obviously, this type of procedure is greatly simplified if the subject is mobile enough to allow any position with reference to the main light source, the sun. If the background of the scene is not important, or if it can be moved as well, a human subject can be shifted until the best lighting is found. Scenic views cannot be manipulated so easily—one cannot pick up a mountain and swing it around so that old Sol may look upon it more favorably. Since the sun does move, but in its own deliberate way, there is nothing to do but sit and wait for it to assume the correct position. It may mean postponing the scene until the next day but, if one is making a first class scenic study, more than one day's shooting would be involved in any case, and in the meantime the cameraman could catch other shots more favorably lighted at that moment. Sometimes, in the case of outdoor portraits and simple action shots, it is advisable to use reflectors or shields in order to control some of the rays of this master spotlight, the sun. All photographers are familiar with the sad results obtained by filming a lady in a wide brimmed hat at high noon. There may be a good picture of the hat crown, the shoulders and perhaps some of the dress but there will be inky black spaces where the face might have been. It is pretty well agreed that high noon is a poor time for outdoor photography. Of course, there are ways of overcoming this difficulty. If it is necessary to film under such lighting conditions, the cameraman can use reflectors to throw light into the dark corners and work on the basis of exposing for the shadows. In general, when the sun's rays are streaming straight down from the heavens, it is better to postpone filming.

Movie scenes taken on cloudy days, and even on bright cloudy days, always will appear rather flat and without the effect of depth that everybody strives to obtain. That is because the scenes are made with general overall illumination but without specific lighting; in interior lighting terms, there have been floodlights but no "spots." Some cinematographers feel that it is a waste of time to take pictures on cloudy days and, if the subject is such that it can be caught later in good sunlight, they are right. Not only does a picture look more cheerful and lively when sunlight is in evidence but it has more beauty because of the shadows. Highlights, too, play an important part.

The movie maker who produces outstanding pictures sometimes will tell you that he studies the scene for several days or even longer before he exposes film. Consider the dozens of pictures of the more popular subjects, such as Niagara Falls, New York's skyline and other well known spots. Is not the lighting the principal difference between shots of these scenes? Of course, composition is an important phase, but the lighting affects even this consideration.

It is naturally impossible to ask a cruise ship's captain to wait over a day at Gibraltar because the boat arrived late in the day and you want the morning sun to give you the right lighting. What you can do, however, is to scout about and find some scene that will tell the essential story and yet that is well lighted at the particular time of

[Continued on page 258]

Individualizing Europe

PAUL D. HUGON

THE individual cine tourist has a great advantage over the professional travelog maker—he does not have to please the paying public. As long as his narrative shows a fairly definite trend, he has the choice of telling in pictures any type of story that has proved interesting to him. He knows in advance the general tastes of his future audience—his friends and associates—and he is reasonably safe in assuming (as no theatrical producer could) that they will know the Eiffel Tower from the Mosque of St. Sophia. Nor does he have to be a slave to any geographical or chronological sequence, although it is always better to avoid jumps across mountains or centuries.

Bearing in mind that Europe was not discovered yesterday, he will use the necessary or expected foreign scenes as atmosphere rather than as the principal feature of his show. Instead of a conventional shot of Notre Dame Cathedral, he will take a scene of street life that could happen anywhere in Paris, but which happens, in this case, to have Notre Dame as its background. Killing two birds with one stone is the essence of this process in which novel, unexpected or unknown *action* is shown in a conventional or expected *setting*. The movie maker would feature the action, for the spectator will get the full value of the setting.

The tourist himself must decide the main theme of the travelog according to his interests and particular opportunities. The mere possession of a movie outfit should not turn an otherwise sane and original grownup person into an imitator, any more than being asked to "say a few words" at his club should turn him into a conventional after dinner speaker. The doctor who visits Europe may want to bring back scenes of hospitals, public health conditions, milk and food distribution and such other subjects as only one of his profession can portray successfully. If he does not, who will? Furthermore, the sincerity of his interest will communicate itself to his audiences. The department store executive will not use all his footage on the golf links of St. Andrews or Cannes; he will look forward to showing to an eager audience the great emporia, the famous shops and the fashion trends abroad. The educator will make sure of many shots of schools, playgrounds, children at their games, child labor and social problems, while the architect will record the world's great structures. Not only professions but also avocations may be represented in such selections. The movie maker who makes a hobby of Oriental rugs naturally will film a study of their weaving. Let each man bring forth according to his own kind, and there will be no lack of entertaining films.

In one word, let the traveler return with an individualized story, without omitting the shots that will place it in its proper environment. Even for those of us with no special interest to serve, this same standard will hold. We are, after all, human beings and thus will find in the lives of our fellows in a strange country the special interest of all humanity—people.

The great reality of foreign travel is not to be found so much in the monuments of the past as in the problems of the present, both individual and social. These milling crowds that come out of the subways and suburban stations on weekday mornings, what are they thinking about? These apparently carefree couples who stroll on the Champs Elysées on Sunday afternoon, what has life in store for them? These costermongers who disport themselves so boisterously on Hampstead Heath on August Bank Holiday, are they as happy as they seem? The up to date travelog will at least attempt an answer. It will show the pettiness and amusing triviality of daily life—an eight year old Dutch boy placidly smoking a big cigar on the deck of a Scheldt steamer; a French grocer roasting his coffee right on the cobblestoned street; a bearded Oxford don with flowing gown, riding a bicycle to his lecture hall. It also will show the heavy clouds that lower over Europe—drilling Nazi and Fascist youths, Communist mobs in Paris, soap box orators and their audience in Hyde Park, demonstrations in which red flag clashes with swastika, and subject and citizen reading exciting posters on the walls. For the traveler will, on his return, discover that he is expected to contribute something to his friends' understanding of these problems, a something more vital than cathedrals or palace hotels.

Wise movie makers will return with personalized films

Not the least difficulty is in catching the tempo of each country—the nursemaids and trained nurses in uniform, wheeling the sumptuously simple "prams" of their charges in Kensington Gardens; the feverish outpouring of motorcycles from the Paris suburbs; the athletically clad youths pedaling their way on bicycles out of Brussels—such sequences and something of the layout of the cities will symbolize temperament and national attitudes if planned with that end in view.

In the back of the cine tourist's mind is the ever present question of what he should do with his own party. Should he include them in scenes ha-

[Continued on page 261]

The layout of the city will symbolize national attitudes

Publishers'

Starring the bride

JAMES W. MOORE, ACL

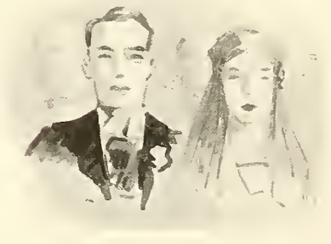
How to shoot the wedding ceremony in finished form

WHEN one is planning the film of a wedding, it is well to keep in mind one rather prosaic but primary maxim—Get the Facts! For all the gaiety, excitement and emotional content of such an occasion, a film of it will be of little value to the future bride and groom if it is not a good and conclusive record. Dress up this record as you will with cinematic imagination, your coming audiences are going to be disappointed if they do not see clearly at some time the principals of the occasion, the location and high points of the wedding ceremony and something of the wedding guests.

In this discussion, we propose to suggest the essentials of a serviceable wedding film record. Largely, these will be the scenes and sequences which should be included (in some order or another) in the simplest film of the simplest home wedding. As the occasion, your imagination and the financial resources of those footing the film bill may make possible, these essentials can be dressed up into a highly dramatic and stirring picture.

It seems logical that the first duty of the wedding film record is to present the principals of the occasion. Thus, by way of introduction, the cameraman should arrange a simple sequence picturing each of them in some action, and he should take this before the wedding day. One treatment would be to open on a closeup of a woman's hand addressing what are obviously the envelopes for wedding invitations. As the woman starts to insert the invitation in the envelope, she would pause and hold the engraving so that it can be read on the screen. After enough time, she completes the operation, lays the note aside and the scene shifts to a near shot or semi closeup. In this, the coming bride is shown seated at a desk in pleasant surroundings, carrying on with the task which has been indicated in the opening. Perhaps she completes one more piece, the last, adds it to a pile of others and pauses in reverie over the coming event. Here the cameraman would make a nearer shot of her, including from just above her head to below the shoulders, intended solely as a portrait picturing. She need not look at the camera, but may look to one side or beyond it in perfectly natural and easy action, as the scene fades.

In turn, the groom should be introduced and portrayed in a similar way. Our idea was to fade out as above on the face of the bride and then to fade in on this same face—but in a still portrait. In this closeup, the fingers or hand of the groom are seen along the edge of the portrait's frame. Cut from this to a semi closeup of him, as he stops looking at the bride's picture, and shifts his hand to a point on the bureau or dresser where there rests in its case the precious wedding ring. Slowly he picks it up and muses over the ring. Here, cut to a different angle of him in this action, moving the camera for a deliberate portrait in a natural, easy manner. These are, of course, but two suggested treatments from the many possibilities, but they will serve to indicate the kind of action—directly connected with the pre-ceremony activities—which can be used as the basis for natural portrait shots.



The next logical fact to be established in the film would be the location of the ceremony. If it is to be at a church, possibly this can be done with the following series: closeup of the name of the church; long shot of the building pleasantly framed in trees; one or two medium shots near the entrance, with the guests arriving. At this point, the guests would be filmed only for action, not for portrait or identification values. If a home is used, a similar sequence of establishing scenes easily can be arranged, giving an idea of its appearance as the guests are gathering.

From this introduction we are ready to jump right into the ceremony itself. A good start should be a medium long view of the bridal party entering and advancing to the altar or to a point in front of the minister. When the principals are placed, picturing the ceremony becomes a matter of fundamental sequencing. If any other way is possible, one should not set up the camera to include the entire party at the altar and simply keep shooting as much as possible throughout the event. This treatment will be marked with all the monotony of any scene that is too long and that is made from one camera position and, because of its necessary all inclusiveness, will lack dramatic or personal interest. We should, rather, try to present the ceremony in significant parts, weaving them together to produce the effect of the whole.

As it starts, a medium long shot of the entire party will be justified. Then, a shift to a semi closeup of the bride and groom, pretty much from the minister's point of view, will add the punch and human interest which is essential. This naturally would be followed by a similar shot of the minister as he reads the ceremony. As this reading progresses, significant parts of the covenant should be stressed by semi closeup scenes of those involved. If the minister is to pause and ask a question, he exclusively should be filmed in this action. As the bride and groom make their replies, they should be pictured to the exclusion of the pastor. When the best man is called upon for the ring, he should be included with the minister in the actions proper to this part of the ceremony. Finally, as the ring is placed on the bride's finger, a full closeup of this symbolic union should be obtained.

These, and possibly others like them, are shots to be attempted in building up the basic sequence of the wedding ceremony. Obviously, there are going to be other parts of the ritual which will not be as graphic and significant as these. Such occasions should be used to advantage for the all inclusive medium shot of the three or four principals. At the same times, the careful cameraman will keep his eye peeled for a few interesting reaction shots relevant to the main action.

As the ceremony concludes, one has two choices of treatment. The pronouncement of the final bond may be pictured inclusively, showing minister, bride and groom, or it may be suggested by cutting from the pastor to the last semi closeup of the intent couple as they hear the words joining them in wedlock. If the latter method is selected, it may be heightened considerably by inserting the spoken title, "I pronounce you Man and Wife!", as the couple are

[Continued on page 262]

We film a new world

CAPTAIN E. ERSKINE LOCH

Underwater movie adventure offers amazing novelties

I WAS in a fairyland of caves and castles. Brilliant lights and fearful shadows oscillated across an unending scene of mountains, valleys and forests. I moved without effort, floating drowsily through space with a lightness that belongs to dreams—or fever! Utter silence reigned; yet out of the shadows ghostly fingers waved, and large bulbous eyes, aggressive and truculent, were forever watching. The owners of the eyes knew I had no right there!

Yet there I was, under thirty feet of water, diving for lost treasure off the coast of Panama, and the eyes were those of fish—fish of all shapes and colors. Never have I beheld such brilliant greens, vermilions and purples in a medley of stripes and dots that exceed the wildest imaginations of an artist's brain. Panama truly is named in Indian language "many fishes."

Somewhere along the shores of the Caribbean Sea, Columbus was looking for fresh water. He turned into a narrow inlet, hoping it was a river's mouth, but found instead a great and glorious lagoon, thirty miles across, in which the navies of the world could ride at anchor. It was here that I spent last winter. Our main objective had failed; for, like most lost treasures, it remained lost. Yet it somehow did not matter; there was so much left to do.

With our underwater camera and equipment right at hand and that dream world just beneath us, we set to work to make a photoplay of the story we had hoped would be reality. Our equipment consisted of a condemned navy lifeboat, with an engine set inside her, three diving outfits and our electrically driven underwater camera. A spring motor would not have sufficed, as we would have been compelled to come frequently to the surface to rewind. The camera was designed especially by my partner, André Roosevelt. Camera, motor and batteries all were set within a heavy aluminum cast box, tested satisfactorily down to a depth of 300 feet. The camera being thus self contained, we were able to set it up on an ordinary standard tripod and to move it about anywhere we chose on the ocean's bottom—without the inconvenience of trailing electric cables behind us.

The only way you express ideas is by stately gestures

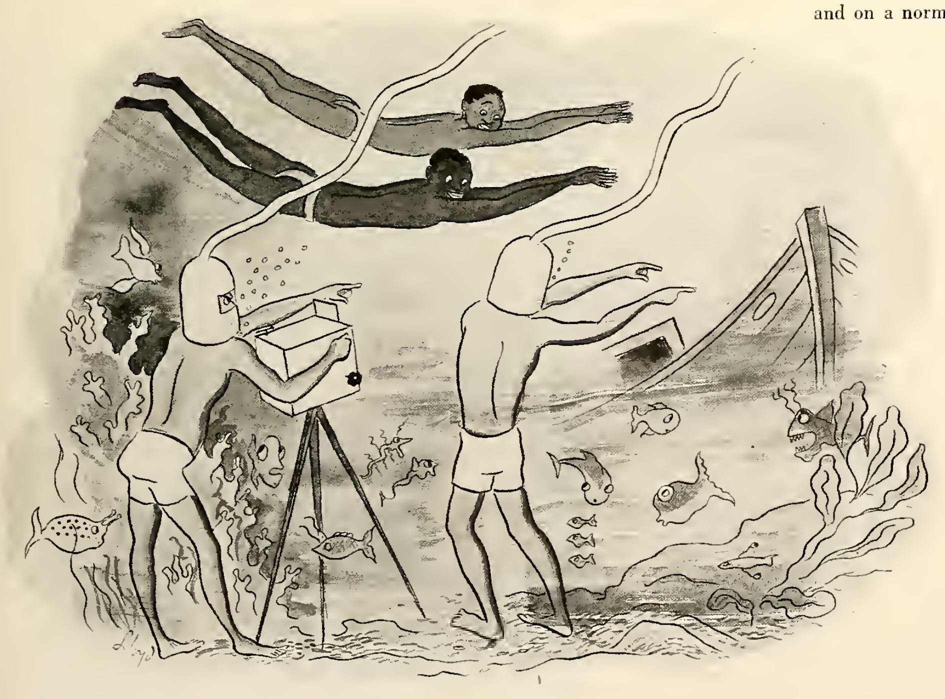
The motor and focusing controls were carried through to the outside of the casing by a simple device in the nature of an ordinary water faucet. The focusing scale was corrected carefully to accommodate the magnifying quality of the water. It is most difficult to adjust oneself to judging distance under sea, for everything looks large and close. Even after you are used to it, you will reach out your hand for something and misjudge its position by a foot.

The camera carried two view finders, one a wire frame and dart and the other a small "waterproofed" glass for more accurate work. For convenience, these finders had to be set on top of the camera case which, however, did present certain difficulties, for the line of the field of the finders was about twelve inches above that of the lens. This made little difference in long shots, but in closeups the arrangement was much too inaccurate. We compensated for this by tipping the finders forward so that their line of sight intersected the line of the lens at every range. The angle of the finder was adjusted by a convenient, calibrated scale.

The light was the next problem, although, since we were in the tropics, it was one of the least of our troubles. At an average depth of twenty feet and on a normal day, we used apertures around $f/5.6$ and $f/6.3$. Light was no particular difficulty, but sediment in the water was. Clear as tropical waters look from the surface, the moment you enter them you find millions of tiny particles of matter floating about. The light catches these at certain angles and gives the effect of fog, especially in the case of back lighting.

Although one could see much further by eye than a distance of twenty five feet, it was difficult to get much definition in the pictures beyond that point. Consequently, in order to get an appropriate action, it was necessary to use the widest angle lens obtainable.

There is another very important factor to consider—the current. Sediment is disturbed so easily by movement, even on a seemingly hard bottom, that action



[Continued on page 257]

The clinic

FREDERICK G. BEACH, ACL

Exposure facts ■ An important point to remember about changing the camera speed is that, under the same light conditions, the exposure also must be changed. Half speed means that twice as much light will reach the film and, in order to compensate for this, it is necessary to close the diaphragm one stop. If we are to increase the camera speed, we must open the diaphragm accordingly. A speed of thirty two frames a second calls for the next larger stop and sixty four frames means two stops larger than for sixteen speed. It might be well to point out that, as a rule, opening the diaphragm one stop doubles the light and closing it one stop halves the light. While this is not strictly true in all cases, it is near enough to serve for practical purposes. If a movie maker is interested in discovering the exact mathematical difference between any two stops, he can square them and find the difference between their squares. The value of stops differs as do their squares.

Camera angle ■ The view on this page of the mountain climber silhouetted against the distant snow clad peaks would be breath taking on a motion picture screen. It appears that the climber has only his grasp on the rope to save him a backward fall to the valley far below. Yet, actually there might be a ledge just below the scene limits which insured complete safety for both the subject and the cameraman. A slight upward angle, to catch a climber or hiker against the clouds or towering peaks in the background, often will produce a very impressive scene. It is possible, with such camera positions, to work out sequences in which the climbers appear to be crawling up steep walls of rock at the imminent danger of their lives, although in reality they may be risking a fall of but a few feet. The effect all depends upon the camera angle.

Color lighting ■ Color film calls for a technique in lighting that differs from that for black and white pictures. With the latter, modeling and roundness are obtained by arranging light in such a way that there are highlights and shadows in the scene. On the other hand, lighting for color is necessarily flat and even, and this means no sharp shadows. There must be plenty of soft light; hard light should be softened by diffusers. Although light from Photofloods is diffused to a certain degree because the bulbs are frosted, many color workers prefer to produce still further diffusion by placing one or two thicknesses of cheese cloth or tracing cloth in front of the lamps. Back lighting and side lighting are extremely effective, especially in the case of subjects who have light hair. The two new color films allow the background to be accentuated with light because of the fact that there is no color aberration in the parts of the scene that are not in sharp focus.

Non skid truck ■ A group of amateur producers recently was faced with two problems. They were filming in a room which has a smooth tile floor, and their rubber tipped tripod legs would not hold. They also were sorely in need of a camera dolly for making several trucking shots. One of the more inventive members of the group suddenly dashed out and returned with a large sheet of corrugated board which had been part of a packing carton. He reversed the tripod legs so that the sharp points were down and placed the whole tripod on the sheet of corrugated board. A little pressure made the points dig through the first layer of the paper board, thus providing a firm base that prevented the legs from slipping. He discovered that the entire base could be moved over the tile floor rather easily, so he attached a short length of rope to the tripod and pulled it about whenever a trucking shot was needed.

Technical comment and timely topics for the amateur

Title exposure ■ The use of a black background and white letters for title work calls for a special manipulation when exposure meters are used. One member reports that he solved the problem by substituting a plain white card for the title card and taking the reading with a Weston meter, using a film speed of twenty four for panchromatic film. He finds that this gives him correct exposure for a title with a dead black background of felt and with white letters having an enameled surface. *The clinic* would like to hear of others who have used meters for ascertaining exposure for title work.

Moving camera ■ The League's consultants have noticed an increase in the number of shots made from moving automobiles and trains. The results usually are not good, but, if for one reason or another it is desirable to film from moving vehicles, be sure that the camera is fastened to the body of the car. On a train, a tripod will serve, or the camera can be held tightly against the door. Filmers who do a great deal of touring in an automobile will find helpful a bracket clamped on the windshield upright.

Neg-Pos ■ The question often arises as to why 16mm. negative positive gives results on the screen that

[Continued on page 267]

The upward angle would not show the safe ledge below

Ewing Galloway

Side lighting will present cloudland most beautifully

Aerial Explorations, Inc.

Aerial advice

JOHN MEREDITH

AERIAL cinematography offers the movie maker one of his greatest thrills. Movies taken while flying give an audience a feeling of reverence for the marvels of the earth and a joy in them that is only possible when they are seen from above. It is as much fun to make as to show air pictures, because to adventure in and out and through those unbelievably beautiful canyons in a cloudy sky and to record them on film are the most exciting and uplifting experiences that one can enjoy.

No matter what country you live in, there is always a picture from the air, although that picture is constantly changing. To capture it, all one needs to do is to explore its light and shade. The cloud formations alone are dramatic movie material; regardless of from where we viewed them, all of us have been thrilled by those glistening, white, wool packed, cumulous clouds or awed by those towering giants of the sky, the thunderheads.

Cloudland from the air and the magic of lakes, rivers and mountains, seen from above, all may become yours forever, through the medium of a cine camera operated from a plane. It is necessary to follow only a few simple rules. The best time to take pictures is from dawn until ten in the morning or from three in the afternoon until sunset. Contrast is best early and late in the day; the shadows will be long and the movie maker will avoid the disadvantage of hard, flat lighting. For instance, if one were to take a picture at midday from the air, when the sun is directly overhead, the scene would be flat and uninteresting because of the lack of shadow detail, or contrast. The effect of distance, which is so important in aerial photography, would be lost. Accordingly, shots of mountains, cities and even clouds would lose their quality of depth. In air photography, one must have a slanting light at all times to get true pictorial value.

The flying camera demands technique of a special kind

To overcome haze and to give true pictorial value, filters should be used on every scene. Most aerial movie makers use supersensitive panchromatic film in conjunction with fast lenses because this makes it possible to work with heavy filters, such as a deep yellow "G" which exaggerates contrast and records clouds beautifully. Red and green filters, in fact filters of all colors, have their place. Use a filter of whatever color you think best to bring out the particular value that you want in your picture. Suppose that, from the air, one is filming a rolling, flat or mountainous scene in which green predominates; to give the green its true value for this, you would use a 2x green filter. If clouds are the dominant factor in the picture and the light is good, one could use a deep red filter, while if the light is not so intense one could work with as strong a yellow filter as the light will allow. If one is taking the same scene in winter, when the ground is covered with snow, he would use at least a "K 3" yellow or "G" filter. Remember that the color of the filter should be, as nearly as possible, the color of the principal object in the picture. This gives the scene its true tonal value. In the air, it is best to use the heaviest possible filter to cut haze and to overcorrect rather than to undercorrect.

There should be a lens shade on the camera at all times during movie making from a plane. It will help make your picture sharper and clearer by overcoming the difficulty of reflected light. When taking pictures, from the ground, of a flying airplane, a tripod and, if possible, a telephoto lens should be used. A telephoto is necessary to bring your subject within reasonable size. Remember that, while one must take great care when "panning" from the ground, it is necessary to be even more cautious in "panning" from the air. The slightest turn of the camera will mean that miles of country will rush past the lens. The more distance covered in the view, the slower should be the panorama.

In all panorama shots, hold the camera on the scene for some seconds after starting and "pan" very slowly, and again hold the camera motionless before stopping so that, when the picture is projected, the eye will have a chance to rest on a steady view at the beginning and end of the scene. Although panoramas are usually unnecessary and even objectionable in scenes made from the ground, in airplane filming they may serve some purpose. However, they should be undertaken with great care and restraint.

It is wise to catch a small part of the ship in the foreground of the scene in order to secure a pleasing composition. For example, if you are flying an open

[Continued on page 262]

Amateur clubs

JAMES W. MOORE, ACL

Color in Boston ■ Kodachrome was discussed and demonstrated by A. H. Dockray, of the Eastman Kodak Company, at a recent meeting of the Boston Cinamateur Club, in Massachusetts, according to the report of secretary Albert S. Genaske, ACL. The projection, which was presented on a six by eight foot screen, was well attended. Earlier meetings of this active group bave featured the demonstration of the RCA 16mm. sound camera, by E. F. Kerns of the RCA Manufacturing Company, and the screening of *West Indies Cruise*, by Edward Atkins and Mr. Genaske. Meetings are again being held in the Hotel Lenox.

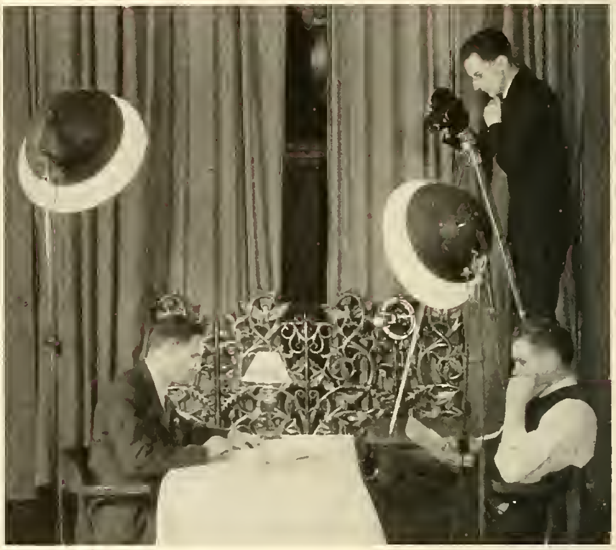
Production problems ■ At a late gathering of the Movie Group of the Telephone Camera Club of Manhattan, Kenneth F. Space, ACL, rounded out a series of programs on the production of a motion picture by screening his Ten Best winner, *Not One Word*, which he accompanied with a discussion of the problems involved in its making. Mr. Space's talk embraced the features of planning for production, organizing the group and solving the day by day difficulties of actual filming and direction. At an earlier meeting, Charles Coles outlined for the club the requirements for good titles and the physical ways and means of making them.

Contest for 8 ■ In its first bimonthly contest for members' films, the Los Angeles 8mm. Club awarded first prize to Bob Johns for *A Perfect Day* and second prize to M. R. Armstrong for *Gold*. Bion B. Vogel, ACL, took honorable mention with *Birthday*, beating out Robert Teorey's *Modern Metropolis* and Dr. Loscher's *Canyons of Utah*. The officers of this strong group are Claude W. A. Cadarette, president; Randolph B. Clardy, vicepresident; Courtney L. Dow, secretary treasurer; Mr. Vogel, publicity chairman, and Mr. Armstrong, social chairman. A club production is being planned for the summer.

In Rochester ■ Two hundred members and guests of the Kodak Camera Club, ACL, meeting in Kodak Park, Rochester, N. Y., recently witnessed a screening of *The World's People*, 16mm. post recorded sound film produced by Herbert Johnson, ACL, and Edmund Zacber, II, ACL. This program, which was concluded with a four hundred foot reel of Kodacolor of the World's Fair, was presented by Mr. Johnson, who discussed briefly the problems and principles of sound recording. The Kodak Camera Club, long devoted to the interests of still workers only, is undertaking an intensive campaign of stimulation of amateur movie making.

Toronto contest ■ Nineteen films were entered in the first members' film contest conducted by the Toronto Amateur Movie Club, recently organized group of cine cameramen in Canada. In order, the place winning pictures were *Just Dogs*, by W. Y. Sloan; *Chicago Fair*, by W. A. Harris, jr., ACL; *Century of Progress*, by H. E. Davison. At a later meeting, *Under the Maple Leaf*, outstanding scenic film of Ontario, by Hamilton H. Jones, ACL, was the featured presentation. The officers for this first year are L. Scott Moorhouse, ACL, chairman of the executive committee; S. F. D. Sampson, ACL, secretary and treasurer; Leslie P. Thatcher, ACL, C. A. G. Matthews, A. Hunt and A. Jarvis, members of the executive committee.

Latest news of group activities and photoplays



Charles J. Carbonaro, ACL

A setup for Movie Group of Telephone Camera Club, ACL

Across the table ■ In New York City, the success of the monthly round table discussion groups, recently initiated by the Metropolitan Motion Picture Club, seems assured, according to late announcements in *The Closeup*, club newsletter. To date, the discussions bave included *Title Making*, led by Cbarles Coles; *Plot Films*, led by George A. Ward, ACL; *Lighting*, led by Edwin T. Schwarz, ACL; *Kodacolor*, led by Frank Gunnell, ACL. Members' films screened at late general meetings include *The World's People*, presented by Herbert Johnson, ACL; *West Indies Cruise on Morro Castle*, by Mr. Gunnell; *Eight Days in Mexico*, by Louise Schumacher, ACL.

Big bears in S. F. ■ Stewart Edward White, the author, presented three reels of his 16mm. films, taken in Alaska, before members and guests of the Cinema Club of San Francisco at a recent gathering in the rooms of the California Camera Club, according to the report of J. Oliver Tucker, ACL, cine club president. Outstanding sequences of Muir Glacier and of Alaska's giant Kodiak bears were featured in the films. Other program activities have been a demonstration of his titling device by E. J. Ludes; a discussion of composition by John Paul Edwards; a screening of *Around the Clock with Muriel*, by Harold Kaufmann, ACL; the initiation of a new members' filming contest.

Akron elects ■ In a recent election, the 16 Movie Club of Akron, in Ohio, selected as officers for the coming year Kyle A. Baker,

[Continued on page 265]

Filming odd jobs

ORMAL I. SPRUNGMAN, ACL

LOOKING for new cine worlds to conquer? Then point your trigger finger at small scale commercial work. If you have confined yourself principally to backyard subjects, you quickly will discover that odd job filming is not only profitable but highly entertaining and, if you have a flair for solving problems, you will find a field for your ability in this intriguing occupation.

Best of all, the photographic background and experience which you acquired while filming the children, shooting telephoto closeups of the neighborhood's feathery folk or bringing your vacations back alive will be especially helpful. Camera angle, lighting, steadiness on the screen and freshness of approach are just as important in practical films as they are in personal ones.

How does one get started in commercial work? My brother and I started with a pack of nerve. Luckily, our first attempt was successful and other jobs were referred to us as a matter of course.

Let us look at the fields which are open to the ambitious movie maker who would like to make an honest dollar to contribute to his funds for equipment or film. First, there is the strictly personal field which includes movies made of weddings, family parties, children, birthdays, etc. Here, almost everybody is a prospective customer.

Next, there is the sports field. Perhaps the local high school or college football coach wants a movie made of certain important games in his schedule. The tennis coach at the University of Minnesota, for instance, photographed the Gopher gridiron team in action, with telephoto lens and slow motion throughout the entire season, and now he is flooded with requests for evening showings which are paid for at fair prices. I know a gymnastic coach who had movies made of his tumblers in order to point out their errors in form. A man's golf game certainly is worth a reel or two if for no other reasons than to reveal his weaknesses and to please his ego. Through proper contacts, one can induce golf, tennis and other clubs to buy a cine record of their major sports events.

Third, amateurs can sell the local merchant a film for projection in his store, as an added advertising feature. A furrier or a dealer in gowns might be interested in having a publicity film made of his newly opened shop. Just recently, a local chain grocery store wanted a movie record of a holiday party which the organization was staging for its employees.

Fourth, the medical, dental and scientific fields offer a big chance to the cinematographer who can watch an operation without batting an eye. The jobs are numerous here, especially if there is nobody in your city engaged in this type of work.

Opportunities for modest commercial cine enterprises

Fifth, there are the organization and welfare groups. The chamber of commerce, Rotary, Lions and other clubs often want films of their activities, their members or their special stunts. Not so long ago, my brother and I filmed a 425 foot movie of a local settlement house, which showed the overcrowded conditions and the need for new and more adequate quarters.

For the amateur who specializes in projection entertainment, there are plenty of opportunities to screen ready made silent and sound on film features before local organizations when they have their social events. Such films can be rented from your local dealer.

Lastly, there are the industrial filming jobs, bigger in scope perhaps than any of the previously mentioned work and certainly offering greater recompense. Such movies may be used for advertising and publicity purposes or perhaps, within the plant, for personnel training. Of course, all the preceding suggestions only scratch the surface. Wherever possible, the amateur should cooperate with his dealer and, instead of trying to "horn in" on something already started, he should concentrate on new prospects. Any wide awake movie maker who has gone into this work will tell you that there are many of them afield.

Movie making experience of all kinds serves one in commercial filming and, conversely, technique gleaned when doing paid work will be very helpful in solving the problems of personal filming. The discipline of having to please a client with our work is likely to raise our own standards. A short time ago, the mother of a locally prominent family asked us to film the five o'clock wedding of her daughter. The ceremony was to be performed in a large downtown church. So that the dignity of the service might not be disrupted, it was agreed that no shooting would be done until after the ceremony.

We saw an excellent opportunity to build up a fairly well sequenced film into a complete [Continued on page 268]

The laboratory and hospital often are open cine fields

News of the industry

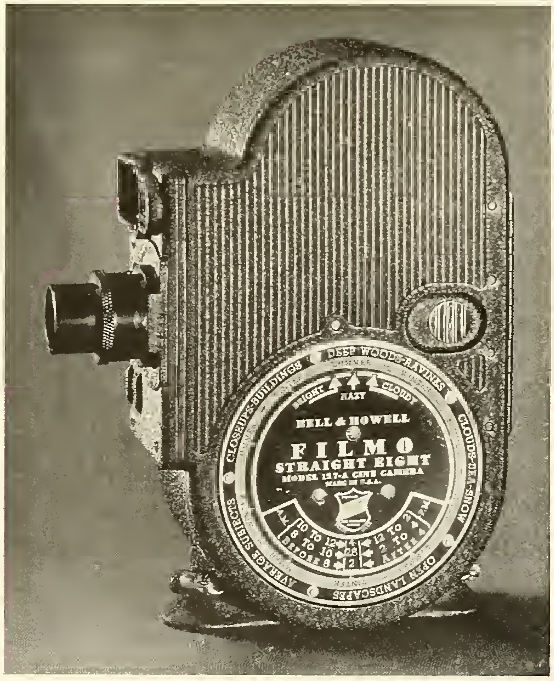
RUSSELL C. HOLSLAG, ACL

Answers the query "What's new?" for amateur and dealer

Bell & Howell 8 ■ A small and compact 8mm. camera has been announced this month by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill. It will be known as the Filmo Straight Eight, because it makes use of a special, pre split 8mm. film which is prepared and marketed by the manufacturer. This is the Bell & Howell Filmopan, which is described as a fine grain, reversible panchromatic film, wound on daylight loading spools and containing thirty feet of usable film. The new film will list at $1.45 a roll. The camera weighs but twenty four ounces and is one and three eighths by three by five inches in dimensions. Quick camera loading is predicated by the fact that the film need only be inserted in the gate, no sprockets being used. A hinged door is provided which, as it is opened, also opens the gate, ready to receive the film. The spool is so constructed that it cannot be placed on the spindle incorrectly. Closing the camera door automatically closes the gate, and filming may be done immediately. The footage dial need never be set by hand, as it is automatically reset to zero after thirty feet of film—the contents of the spool—are run through the camera. It does not register when the camera door is open. Standard lens equipment is a 12½mm. universal focus mount *f*/2.5 anastigmat. The stop indices are widely spaced for easy setting. Extra lenses of longer focal lengths of normal and fast speeds later will be supplied interchangeably and lenses for the Filmo 70 and 75 will be adapted for use with the new camera. The lenses are changed quickly by means of a spring lock release. The new Filmo Straight Eight has four speeds — eight, sixteen, twenty four and thirty two frames a second, thus giving fast and slow motion effects. The film is prevented from leaving the gate after the last scene is exposed; thus it remains tightly wound on the spool when the camera door is opened. A spyglass type view finder and built in exposure calculator also are provided. The camera finish is in crinkle brown enamel with black and plated fittings. The new Filmopan 8mm. film is to be processed at stations in the principal cities of the United States, as well as abroad.

The Filmo Straight Eight which uses pre split 8mm. film

Bell & Howell Co.



Care Taker Kit ■ Packaged in a new and attractive form, the Cine Care Taker Kit, originated by Photo Crafts Laboratory, Wantagh, L. I., N. Y., provides the cine amateur with supplies for servicing and keeping in workable condition his film, camera and projector. The kit contains an adequate supply of film cement, lens cleaning and polishing liquid, film humidifier and preservative, camera and projector oil and lens cleaning tissue, in addition to a film polishing pad and a sable brush.

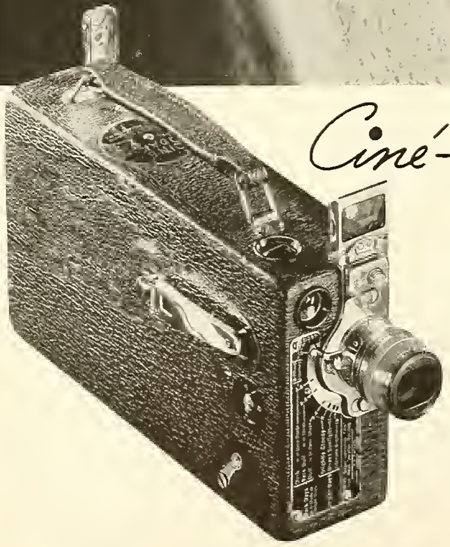
Filter holder ■ An improved sunshade and filter holder, adaptable to many types of cameras, now is featured by Motion Picture Camera Supply, Inc., 723 Seventh Avenue, New York City. This is the Harrison Filter Holder Sun-shade, which comprises a filter holder and mask box fitting lenses up to one and one half inches in diameter. It is held on an independent support, which may be attached to the tripod head. It thus may be swung out of the way when not in use and it places no strain on the camera lens mount.

New Paragon ■ Those familiar with the Paragon camera will be interested to learn that a new model has been made available, sponsored by Burke & James, Inc., 223 West Madison Street, Chicago. The new Paragon sells for a moderate price and has three camera speeds, eight, sixteen and sixty four frames a second. A tubular type view finder and accurate footage meter also are featured. Standard lens equipment is *f*/3.5 anastigmat in universal focus mount, but the camera is provided with a standard, interchangeable, thread lens mount and may be had equipped with an *f*/1.5 Luxor lens in focusing mount at a very moderate increase in price. Regular 100 foot daylight loading film spools are used.

Photo Guild dines ■ The First Annual Dinner Dance of the Guild of Photographic Dealers of New York provided an extremely pleasant evening for those connected with the photographic industry in New York. Under the auspices of the Guild, the function was held in the grand ballroom of the Hotel New Yorker on the evening of May 4, where guests were welcomed by A. H. Niemeyer, president, S. A. Robbins, secretary treasurer and by Joseph Dombroff, Henry Herbert, Percy Y. Howe, Julius B. Korn, Thomas Roberts, jr., and Robert Young, of the board of directors. Guests of honor, who were introduced from the dais by Mr. Dombroff, who acted as master of ceremonies, were Adolph Stuber, B. D. Jennings, Harry Hershfield, the Honorable Paul Moss, C. H. Harper, Colonel Roy W. Winton, ACL, managing director of the League, William C. Cullen, W. I. L. Adams, John Andrews, sr., A. Clinton Wilmerding, Clarence E. Snow, Walter Ranzini, C. G. Willoughby and Frank B. Chambers. Those whose good fortune it was to attend were unanimous in the wish that this affair, the first of its kind, would become an annual institution in New York.

[Continued on page 272]

One look makes
KODACH
LENGTH 100 FEET
(30.48 meters)
CIN
KOD



Ciné-Kodak K now only $112.50

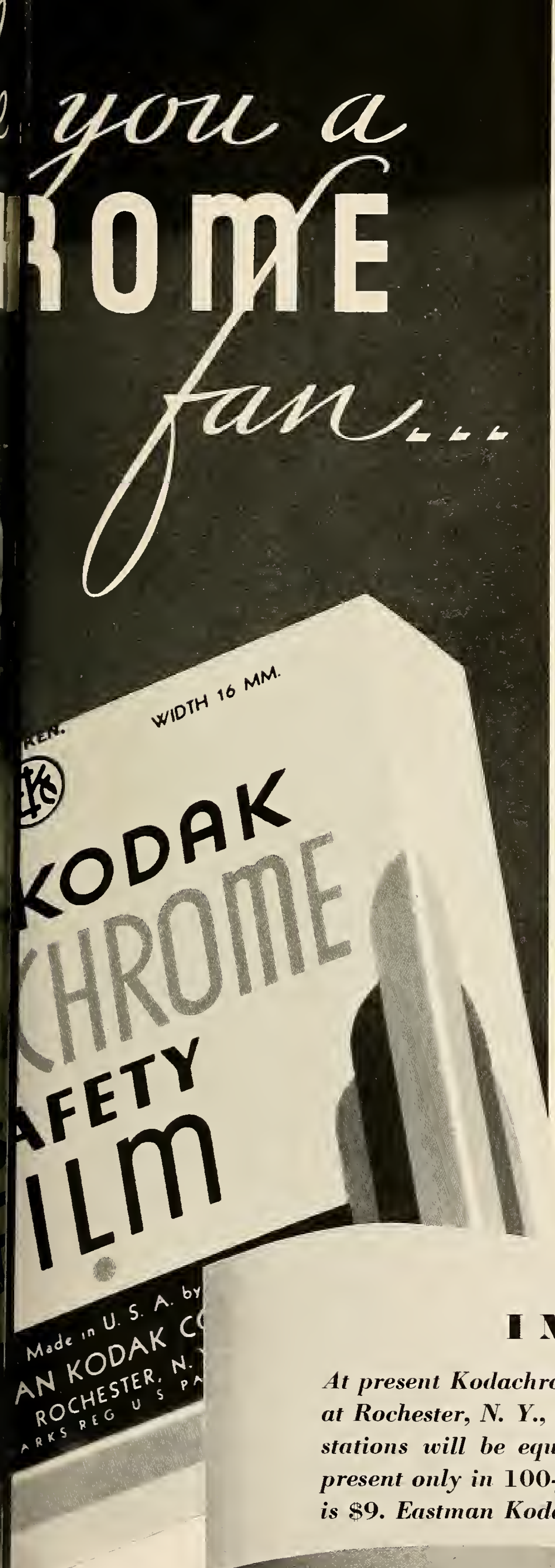
Reduced from $152.50 to $112.50 ($125.00 with carrying case), this most widely used of all 16 mm. home movie cameras now takes an even greater spurt in popularity.

Its standard *f*.1.9 lens interchanges with five accessory lenses ranging from 15 mm. wide angle to 6-inch telephoto. With any of these lenses, the "K" takes superb black-and-white, or beautiful full-color Kodachrome movies.

Extremely simple to operate, the "K" gives good movies from the start in the hands of a beginner. Remarkably versatile, it keeps perfect pace with his progress. That's why experts prefer it!

Standard equipment includes: built-in exposure guide, automatic footage indicator, two speeds, permanently attached winding crank, waist-high reflecting finder, and full-vision eye-level finder. See it at your dealer's.

"Only Eastman makes the Kodak"



Never before FULL-COLOR MOVIES *like this!*

●

MAKE KODACHROME MOVIES

...with any 100-foot load 16 mm. camera.

...with any lens, including wide angle and telephoto.

...without a filter for all ordinary shots.*

...by simply using one diaphragm stop larger outdoors than that required for regular "Pan" Film.

*Inexpensive filters are recommended for gray-day filming, distance shots, and indoors with Photofloods. Ask your dealer for instruction folder.

●

SHOW KODACHROME MOVIES

...with any 16 mm. projector—*your* projector.

...without a filter—*the color is in the film.*

...without showing pattern, lines or fringes on the screen—just smooth, even color.

...with the full size and brilliancy of black-and-white.

IT'S big news. Startling news! Wherever home movie fans gather you'll hear it "—Have you seen Kodachrome? It's black-and-white come to life."

Even the simple written facts about this revolutionary new Eastman color process seem unbelievable. Gone are the now old-fashioned compromises. Load Ciné-Kodak K, Ciné-Kodak Special—or *any* 16 mm. camera of 100-foot film capacity—with Kodachrome. Expose it, practically as you expose black-and-white. Show it in colors such as you have never before seen on the screen.

That's the essence of the whole Kodachrome story—*you've got to see Kodachrome movies before their full possibilities are apparent.* And as you enjoy them, remember that you can make them with *your* 16 mm. camera if it loads with 100-foot film rolls, show them with *your* 16 mm. projector.

Where can you see Kodachrome? At your Ciné-Kodak dealer's. Just one look makes you a Kodachrome fan.

NRA CODE

IMPORTANT

At present Kodachrome is being processed as rapidly as possible at Rochester, N. Y., only. As soon as practicable other processing stations will be equipped to handle Kodachrome. Supplied at present only in 100-foot lengths, its price, including processing, is $9. Eastman Kodak Company, Rochester, N. Y.

One look make you a KODACHROME fan...

LENGTH 100 FEET
(30.48 meters)
WIDTH 16 MM.
EK
CINÉ-KODAK
KODACHROME
SAFETY
FILM
Made in U. S. A. by
MAN KODAK C
ROCHESTER, N.

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NRA CODE

IMPORTANT

At present Kodachrome is being processed as rapidly as possible at Rochester, N. Y., only. As soon as practicable other processing stations will be equipped to handle Kodachrome. Supplied at present only in 100-foot lengths, its price, including processing, is $9. Eastman Kodak Company, Rochester, N. Y.

Practical films

Reporting uses of personal films for various purposes

■ Keeping pace with the growing use of 8mm. and 16mm. film for all manner of industrial, educational and practical subjects, the consultants of the League continually are increasing their experience in these fields. The League is prepared to aid the practical or business film producer in planning the picture, selecting the equipment to meet his needs, solving special photographic problems, wording titles and working out the final editing treatment. In little ways, too numerous to mention, League consultants can save members' time and money to an extent that often is of great importance. The League can advise on problems as to the best use of publicity and advertising films and can offer suggestions as to the most effective distribution of them.

The individual, non theatrical movie maker now has the facilities of two new, flexible color processes. There are thousands of practical film subjects that now will be remade in full, natural colors and, at the same time, many new fields are opened automatically by the availability of color. League consultants are fully equipped to give advice on the use of the new color processes, in practical as well as personal pictures.

■ At the New Jersey Bell Telephone Company's offices in Newark, N. J., from six to seven hundred male employees a year will hear lectures and see films on general health subjects through the medium of free loan film sources, if the plans of W. D. Matthews, ACL, are put into effect. Mr. Matthews proposes to use selected free loan subjects on all phases of health, which will be presented to small groups of from twenty five to fifty men at a time in a meeting room of the N. J. Bell company's home office.

■ Using more than six kilowatts of light and filming as many as two hundred persons indoors at one time, while prizes were being drawn for a lottery conducted in Caracas, Venezuela, by the Compania Anonima Cigarillo, R. P. Ewing, ACL, recently has rounded out a series of films for that company discussed earlier in this department. They will be screened throughout Venezuela in road show style by means of a specially constructed truck, carrying projectors, power supply and musical accompaniment.

■ The rules and etiquette of golf are presented in a 16mm. picture recently made at Kenosha Country Club in Kenosha, Wisc., reports the Bell & Howell Company. Desiring to illustrate the official regulations and the common courtesies of the game more dramatically than is possible in a book of rules, a group of the club's members planned a picture in which "Mr. Right" and "Mr. Wrong" were the hero and villain respectively. Each character wore a sweater bearing his designation in large block letters, so that there would be no doubt about it. During the course of the picture, Mr. Wrong contrives to violate most of the rules of golf and Mr. Right carefully demonstrates the parallel correct procedure. The film is a great success, for it dramatically makes plain every common deviation from fair and courteous play in golf. Here is a suggestion for the rules committees of other golf clubs.

■ A special 16mm. reduction print of *Devil Dogs of the Air*, current Warner Brothers feature, was screened recently for the passengers on a Washington to Pittsburgh plane of the Central Airlines. The plane was sound proofed with rock wool to permit a pleasant presentation of the picture which was projected on a five foot screen. The 16mm. reduction of *Devil Dogs of the Air* was made for experimental purposes only and will not be released to the non theatrical field.

■ More than seventy five prints of *Vitex Vitamin D*, one reel, 16mm. publicity film produced by Arnold M. Hill, ACL, for National Oil Products Company, of Harrison, N. J., are now in constant use throughout the southern part of the United States alone. The present picture, considerably remade and reedited since the first version was produced nearly two years ago, is addressed specifically to the public, or ultimate consumer of Vitex D products. The prints are screened in schools, clubs, before parent and teacher groups and from specially equipped trucks which penetrate to communities that seldom see a movie from one year to the next.

■ To persuade the general garment industry, seemingly little changed in its methods since the advent of machinery, that the continuous assembly line system of modern industrialism is not only possible but highly efficient in garment manufacture is the task which Donald P. Sweetser, ACL, is trying to accomplish with the use of substandard motion pictures. As a sales representative of Stevenson, Jordan & Harrison, management engineers in New York City, Mr. Sweetser already has produced for his own use a four hundred foot general reel, *Garment Manufacturing on the "Progressive Line"*, which outlines the advantages of this system installed by his company under Prodexto patent. He now is planning the production of a series of special reels to be used individually with manufacturers of trousers, shirts, coats, overalls or other garments as the case may be.

■ *Principles and Applications of Kodacolor Cinematography* is the title of a lecture combined with a screening of natural color films recently given by John V. Hansen, ACL, for the staff of the Bureau of Standards in Washington, D. C. Members of the staff of the Bureau of Standards who had seen Mr. Hansen's films were so impressed with the remarkable quality of the color rendition that they considered it important that the whole organization familiarize itself with this technical achievement. From his large library, Mr. Hansen compiled a special collection of sequences, illustrating a wide variety of color experiments.

■ *Geologic Glimpses of Gaspe*, a 400 foot, 16mm. film produced by G. F. Adams, ACL, has been used regularly during the past year in elementary courses given by the Department of Geology of the College of the City of New York, of which department Mr. Adams is a staff member. The film, somewhat of an experiment in this kind of pedagogy, traces the development of Gaspe's peninsular shoreline without attempting a further concern with the geology of the interior. So successful has this reel been in classroom use that the department already is planning the production of further and more ambitious teaching aids this summer.

■ Sound on film 16mm. pictures now are being made of all the social functions of the employees of Lit Brothers in Philadelphia, Pa. The films, photographed by A. S. Crookes, ACL, are screened at subsequent employee meetings. A gala Easter parade in the store was the subject of a recent sound picture.

■ In Austin, Minn., Mahlon F. Sissel, ACL, recently has completed a 1,200 foot industrial picture, *A Jig-saw Puzzle of Beef*, produced for the Geo. A. Hormel Co. The film shows the housewife the difference between various commercial and retail cuts and how to prepare the latter in the most appetizing way.

We film a new world

[Continued from page 247]

very soon clouds the scene. To avoid this, choose, if possible, a camera angle that will give at least a cross current in the scene and preferably a current running directly *away* from the camera—never toward it. Unfortunately, light angles, tides and currents vary throughout the day. It is plain that to find a combination of the right tide, the right current, the right angle for the light during the best shooting hours (10 A. M. to 3 P. M.) all upon the right set is a combination that drives one crazy, although the solution of the problem will give one a justifiable sense of triumph.

Our diving equipment was of the ordinary "Divinhood" variety—good down to at least fifty feet. Three sets of these, sometimes four, two hundred feet of hose, four pumps, the underwater camera weighing some 250 pounds, two harpoons, ten Jamaican negroes, André Roosevelt and myself were entrusted daily to our "condemned" navy lifeboat. And if anything was ever condemned unjustly, it was that little boat. We rigged up a davit on one side of her to lift our heavy weights in and out of the water. Nothing was ever straight, balanced or shipshape. It couldn't be. Something was forever happening that caused ten Jamaicans and two white men all to be on one side or the other of the boat. But nothing ever worried our lifeboat.

We finally decided upon our locations, one of which was to include a sunken ship, the wreck of our story. We found just the thing—an old broken down tub, with her keel gone, squatting upon the shore. We decided to launch her, fill her up with iron and sink her in thirty feet of water. It seemed so easy—she looked so calm and placid—but she put up a long and splendid battle.

We set to work to launch and sink our wreck, and immediately she came to life. She suddenly became heavier than anything I have ever known. She caught her broken bottom on every upstanding stake, tree stump and turtle trap along that shore. She proceeded to kick, push and buffet us with the skill of an expert swordsman.

On one occasion, she caught us unawares and, with a swing of her tail, slapped twenty of us headlong into the Caribbean. At last, we got her out to sea and prepared to sink her. Filling her up with iron, we watched with glee as she slowly settled in the water. But, oh no! that was *much* too easy. Quick as a flash, her bottom split open and two tons of pig iron sank forever to the bottom of the sea, while she bobbed off down the tide—light and graceful as a feather. After two days of this sort of thing, we finally got her set in place and down we went.

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Down came our camera and native cast, and all was ready to rehearse our scene. Here we learned our first real lesson in self control. Directing native actors unhampered on dry land is no easy matter, but down below it is something to remember all one's life. Indians, anyhow, are likely to look upon motion picture people as strange white men. They are very sympathetic about the whole idea and really do try to help you with your difficulty. But, of course, from the beginning to the end of the whole proceedings, they never, never know what it is all about!

Up on the surface, the Indian's dilemma appears to be helped by all and sundry shouting directions in any language that happens to come handily; but not so down below. Once under the water, you are in a land of stone deaf people, with not a sound but the swishing of your air pump inside your helmet. Moreover, under water, every move you make is in slow motion. The only way you can express yourself is by a few stately gestures and if, exasperated, you do shout, all you do is to deafen yourself with the thunderous roar of your own voice inside your helmet.

We tried this sort of rehearsing once—but no more! After that, we rehearsed our scenes up on the surface, having arranged a system of signals to use down below that meant "camera," "cut," "repeat," etc.

A minor annoyance while diving is fogging one's eyepiece by one's own breath. This occurs every thirty seconds or so if one is breathing heavily. To clear one's glass again, one must bend one's head over at an angle in a stiff and pompous bow until the level of the water reaches one's nose. Taking a full mouthful of sea water, one spits it forcibly on the inside of the eyepiece. After each shot, you would see every one on the set, as if by a prearranged signal, commence to bob and bow at each other as if bewitched. But they were only spitting on their eyepieces.

The fish were likely to swim up and nibble at one's legs at quite the wrong moment or come right up to one's eyepiece and look in at one, completely blocking the view. They would actually feed out of one's hand.

The big fish rarely bothered us, although the sea was full of sharks and rays. The barracuda, however, which is the worst of the lot, was very much bolder. One would sometimes hover around, annoyingly close, grinning and champing his jaws at us. On one occasion, I went down unarmed to investigate the state of the inside of our wreck. I clambered in, carefully avoiding the sea eggs that had taken up their abode there. I was climbing over the side serenely when suddenly up arose an enormous form that seemed to me as large as a submarine. It was a barracuda. He seemed so close I thought I could have touched him. I had never seen so many teeth before. Moreover, he was a dirty shade of brown. I knew that a barracuda, when he is going to attack a victim, changes color either from silver to brown or from brown to silver, but, for the life of me, I couldn't remember which it was. It seemed quite the wrong moment to rely on memory. I shot upward with a speed that took my breath away, at least that is what I told the others when I arrived gasping at the surface.

It was about this time that the owner of our wreck began to acquire the true spirit of the motion picture business. He demanded his wreck back again, saying that it had worked overtime and that we must pay him more money. His claims seemed to be shared, in some mysterious way, by every man, woman and child in the neighborhood. However, our work was done and, after the judicious distribution of a little rum—a settlement satisfactory to everybody—we sailed regretfully away, leaving behind us memories of some of the most interesting and delightful experiences of our lives.

The picture shortly will be on the market in America, having weathered the usual trials and tribulations of motion picture distribution. Speaking of motion picture distribution — but no! That's another story, and a *very long* one!

Manipulating sunlight

[Continued from page 244]

day at which you can film. In short, lighting should be considered in the choice of subject matter itself. In a travel or scenic film, for example, it is rarely necessary to take a specific shot. Another view may do just as well and may be much better lighted.

Forget the snap shooter's slogan, "sun over your shoulder", because it will not produce outstanding pictures, although it may be depended upon to give a fair rendition of the subject. Analyze the kind of light needed to get the picture by considering just what you want to express. If the scene is to present a rather drab atmosphere, take it on a day when the sun is not in evidence. The even tones will convey the idea. A happy or gay effect calls for a sparkling sunlight which does not present any especially striking shadows but which will emphasize highlights enough to make them stand out. If you wish to catch action, perhaps scenes of a parade or a ship sailing, you will want a pretty straight rendition of the scene without any distracting lighting. That would mean that the sun would be fairly well overhead but not directly so. Perhaps the principal light might come from slightly in front of the camera, but preferably from one side at about a forty five degree angle. This lighting will put details in relief and yet will illuminate the whole scene well enough for a sparkling exposure. When the main action is subordinate to the general mood of the picture, as might be the case in a scene of a ship beginning to slip from its pier, the time comes for more striking lighting effects. Sunlight on the water, behind the ship and glancing off the stacks all would give vigor to the cine interpretation.

An even exposure all the way through a reel is admirable, but it is likely to be a bit monotonous, even though anybody would pronounce the exposure to be correct. Although correct exposures are theoretically ideal, it is necessary to play with them to some extent in order to produce an expressive picture. Certain parts of the scene may call for a rather light key, that is, a full exposure. Others may need darker tones to convey the thought behind their conception. Remember that the film has only so much latitude and that, if one exposes to secure a striking cloud effect, the chances are that the foreground will be rather dark and devoid of detail. However, this should not be so important, because you are saying in effect to the audience, "See the fine clouds!" Similarly, if you are shooting a snow capped mountain, get it at a time when the sun falls on the top even though the valley will be in shadow. In other words, point up your subject with direct sunlight as you do with a spotlight when filming indoors.

Shadows are important aids in working out compositions and, with their help, one can produce most striking effects. Scenes including buildings particularly lend themselves to this handling because the shadows can be used to complete a geometric pattern. It may mean waiting until the sun is where you want it, but you can make other scenes in the meantime. City films are so dependent upon lighting for their effects that the movie maker who wants to do justice to the subject well might spend considerable time looking over the ground in order to note at what times of day the sun does the best work for him.

A word of caution about the use of exposure meters should not be out of place here. By this time, it is a pretty well known fact that the photoelectric type of exposure meter gives a reading of the average amount of light over the whole field of the meter. This means that the more the lighting varies from an even character the more caution must be observed in taking a reading. Dark shadows will cause the reading to mount, and this must be overcome by pointing the meter at more important parts of the scene. If it is not possible to get close enough with the meter to take selected readings on the principal parts of this kind of scene, it may be well to forego its use and to depend upon judgment.

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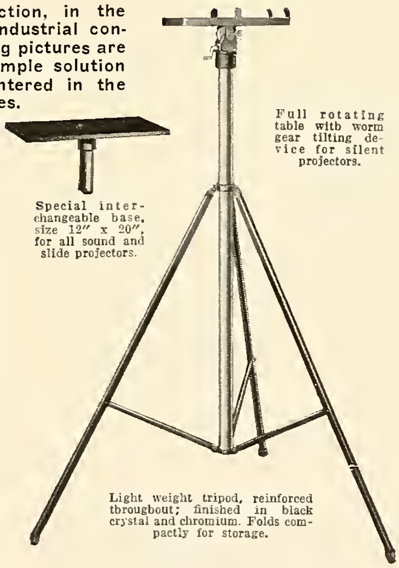
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Titling with a template

JAMES B. HAYS, ACL

How this lettering aid will help in movie title work

A PERENNIAL problem of the amateur cameraman who makes his titles at home is lettering the title wording. He may be clever at lighting, finding the right exposure and accurate focusing, but the art of producing a neat, hand lettered title is still likely to elude him. If none of the many excellent devices and aids on the market, such as metal letters, meets his particular needs, he may find a solution in lettering templates or guides.

These templates can be purchased at various prices, ranging from about $1.75 on up. Any large store handling supplies for engineers or architects will have them for sale. Either a T square or a straight edge is necessary with any of these outfits, and a small drawing board and thumb tacks are advisable for holding the paper in place. If the T square is used, it will aid in making all lines of letters parallel. The board should be a few inches larger all around than the sheet on which the title is lettered.

If a drawing board is not available, one may hold the title card in place on a table with Scotch tape, which may be purchased at the same stores or at photo supply stores.

The lettering devices generally consist of a transparent template, a special lettering pen and, in the case of one make, a holder for the guide or template. The pen, filled with ink, is inserted through the slot in the template that will outline the desired letter and the mark is made on the paper. Each particular brand carries with it the necessary instructions. The templates are so constructed that there is no smearing of ink as adjacent letters are made.

One make has a special, triple pointed pen and, instead of lettering through the template, the operator uses it as a guide. One point on this special pen is moved along the grooves that form the letters, while another point, filled with ink, moves over the paper and imprints the letter. A third point slides back and forth in a horizontal slot, thus controlling the movement of the inked point. The action of this device is similar to that of a pantograph.

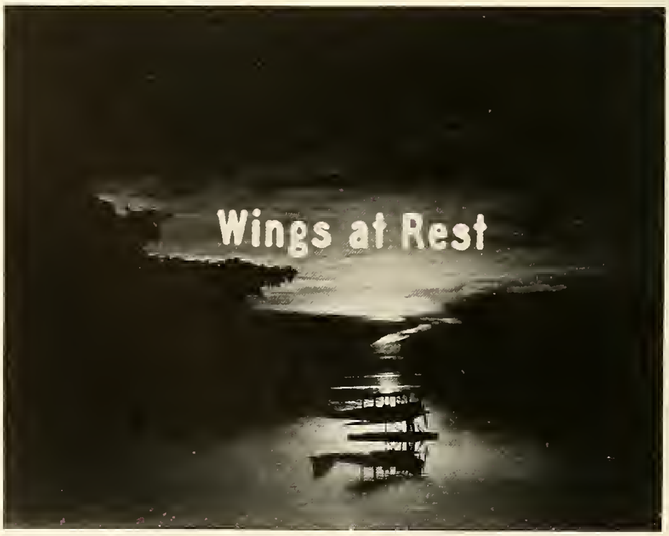
All the letters are of the plain block type but the templates are available in either slant or vertical styles. Some outfits are available in both upper and lower case, while one is, at present, supplied in upper case only.

Many sizes are to be had, and different combinations of pens can be used which, in some cases, will produce a variety of letters with a single template. This general style of letter is very well suited to titling and may be used in the larger sizes for the main titles as well as in the subtitles.

If but a few titles are to be made, it probably will be more convenient to use reversal film. Letter the wording in black on a thin paper (a tracing paper or cloth is best) and make an ordinary print on photographic paper in order to reverse the values. It is almost impossible to use

Background for small titler as lettered with a template

Publishers'



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the white inks in the special pens required for lettering with the templates, for white ink has a tendency to dry up in the pen too quickly. It becomes chalky and the pen must be cleaned often. Black waterproof India ink, or the special ink mentioned in *The clinic* for November, 1934, is especially suited to these pens.

However, if there are a large number of titles, it would be more economical to use positive film, in which case black letters on a white background would appear on the screen as the desired white letters against black. This film is handled easily, it costs about one cent a foot and most laboratories will develop it for two or three cents a foot. It is available in 100 or 400 foot rolls but must be rewound on the spools used in the camera. This can be done in a dark room lighted by a dark orange lamp. One can develop the exposed film himself and the film manufacturers will supply a formula giving the desired contrast in development.

With the templates, very neat, clean cut letters can be produced by the average person who is willing to take some pains. Spacing the letters within the word and spacing the words themselves will still remain a matter for judgment by the individual eye. The best way to master spacing is to study one of the many booklets on lettering obtainable at any art store.

The use of the templates will make all the titles look alike as far as lettering is concerned. But, far from being a disadvantage, this is actually an advantage, since in subtitles, at least, several styles of lettering are a distraction.

Individualizing Europe

[Continued from page 245]

bitually, frequently or seldom? Is it desirable to show them taking the boat, arriving at the hotel, hiring taxis and so on, right through the trip?

On the whole, the personal element should be used only as a connecting link. The members of the party belong in two kinds of scene, first, when a transition is made from one country or place to another (actual travel rather than "travel filming") and, second, when they are shown as part of a native crowd which quite naturally happens to be required for the particular scene. Since most friends of the travelers will inquire, on their return, about the trip, a brief sequence of the ocean voyage is almost indispensable. It should begin, however, with that rarest and best of all scenes, a long shot of the liner. That, of course, is a difficult shot to get. When the *Lusitania* was sunk during the World War, not one of the newsreel concerns in America or Europe had a full length view of the ship. It had never been photographed that way, because it required such a long shot. If possible, a month or so before he leaves, the traveler should repair to some point of vantage to secure a good shot of the liner's departure, against a distant New York background. Tugs or other small craft should be included to give an idea of size. Failing this, such a scene may be secured at some foreign port, but it requires a special effort.

Gangplank scenes are always tame and handshakings are worse. As good as any first introduction of the party would be a shot on deck, showing members of the party taking their morning exercise. Some fellow traveler always will be found who will be glad to start the camera, if shown how. (Better use a tripod!) Other deck shots should show the vastness of the ship, its height above the water, the smokestacks, a long row of lifeboats and rafts and some of the stewards in action. On the ordinary summer crossing, the Atlantic may be expected to behave. If it should act up, the best bet is to go down to the lowest deck from which one can shoot views of the oncoming swells, taking care not to let the lens get misty. If big seas wash over the decks, the best point of vantage is the highest deck aft.

Arrival at the foreign hotel means very little, but a few connecting shots should be taken. These might show the party taking a bus or tramcar in a foreign city, especially in London, where the traffic takes its left. Luncheon or tea on the sunny terrace or lawn of a restaurant also will make a typical scene, provided care is taken not to include strangers in the closeups. Europeans are quite sensitive to intrusions on their privacy and resent being photographed from too near an angle. It may not be amiss to mention, in this connection, that the people of other countries, even though they may appear picturesque or comic, are, to themselves, quite seriously real and dislike being treated as monkeys in a "zoo." It is only when they deliberately costume themselves for public performance that a camera lens may be turned on them without giving offense.

The most legitimate and natural use of the tourist's own party is offered when it can be included in a native group caught in action. For example, no one has seen England who has not spent a summer Sunday on the Thames, near Maidenhead. The story at this point demands a large number of rowboats and punts, manned by white flanneled crews. It would be only what we expect if the American family happens to be one of these (and what Junior will do with a punt pole is quite another story). Again the party may place bets at Longchamps or swim at the Lido, in large and typical company.

To sum up these guides for making an individual European travelog: secure

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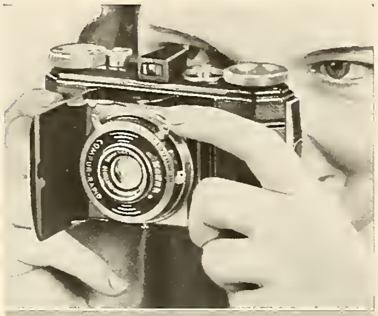

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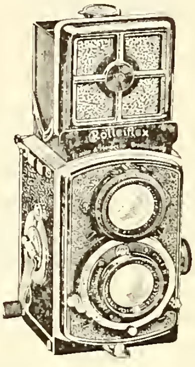

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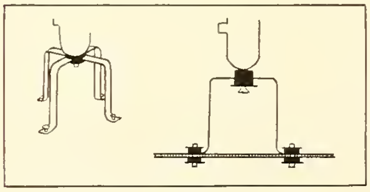
in advance a long shot of the liner leaving New York; show a sequence or two of life on board, revealing the spaciousness of the accommodations; when abroad, catch typical incidents of the daily life of the people, placing them if possible against a background of well known monuments or scenes; include, or make a special reel of, some special subject that will be of interest to fellow professionals or fellow hobbyists; use the family as an integral part of the foreign scene, mingling them with natives and not using them as star actors; catch the tempo of each country visited.

Aerial advice

[Continued from page 249]

cockpit plane, and the camera, to be operated by remote control, is mounted on a rear spar of the top wing, you can get a very unusual shot by including yourself in the scene as you sit in the cockpit.

If you own a plane or have a friend who possesses one and is interested in cooperating with you in making aerial pictures, you can increase the scope of your activities greatly by attaching the camera to various parts of the plane and operating it by remote control. Thus, you can use the whole plane as a species of camera crane, controlling the view by shifting the angle and direction of the plane itself. So vast are the subjects to be covered that the plane can be used as a sort of floating tripod. Mount the camera on the underneath side of the fuselage so that part of the landing gear will be included in the foreground of the scene. Then run a wire from the camera release to a convenient place for operation of it within the ship. With this arrangement, you will be able to get magnificently thrilling shots of takeoffs, hedge hopping and landing. Your audiences will gasp at the effects on the screen. Another type of air picture can be secured by placing the camera on the wings facing the fuselage. (You may have either the tail or the nose of the ship in the foreground.) Then again, one can point the camera toward the nose of the ship and fasten it to the top of the vertical fin. Scenes made while "stunting" with the camera in any one of these positions will give remarkable breath taking screen results that will repay the effort of advance preparation needed. Of course, not a great deal of footage can be taken before the camera spring runs down. However, these shots would provide climaxes for sequences made with a camera held in the cockpit.



Construction of a clamp to fasten a camera to fuselage

To support the camera on the struts or fuselage, have a tinsmith make an adjustable clamp with a socket to fit the camera. If the camera is to be attached to the body of the ship, drill holes in the fuselage and bolt the clamp in place. Cut squares of rubber from the inner tube of an automobile tire and place these between the metal of the ship and the clamp, and between the clamp and the camera, so that the vibration of the ship will not reach the camera. The diagram on this page shows how a clamp may be constructed and fastened to the body of the ship. The camera also may be attached to struts by means of straps. It is important to sheath the sides of the camera in rubber so that the straps will not communicate too much of the ship's vibration to the camera. Ingenuity will suggest other means of attaching the camera to the plane, and a good tinsmith can make the necessary fittings at little cost. The important thing is to protect the camera.

If some special camera support is not being used in airplane photography, hold the camera firmly with both hands, resting the arms against the body rather than against any part of the fuselage. If the ship is an open one, keep the camera out of the slip stream of the propeller. If movies are being made from a cabin plane, lower or remove the window, should that be feasible; at least be sure that the window is clean, for otherwise there may be distortion in the picture. Hold the camera as close as possible to the pane of glass.

After you have made a black and white reel, try the new color film in an airplane picture!

Starring the bride

[Continued from page 246]

pictured listening to these words. In either case, the immediate conclusion of the ritual should be followed by a bright and happy semi closeup as the bride and groom give each other the conventional wedding kiss. After this, a few scenes may be added of others in the party greeting and felicitating the young couple.

There now remain for the conscientious wedding filmer only the twin duties of recording the personalities of those important participants or guests so far unrecorded and, if desired, a few scenes of the wedding presents. The latter sequence, in our estimation, is far from essential and does not lend itself to interesting motion picture treatment. Since the gifts will remain with the married ones throughout their life, while the guests will scatter and grow clouded in memory, the record of these people seems far more important.

In conclusion, one thinks naturally of the departure of the wedding party. With its gaiety, good natured fooling and constant action, this occasion does offer a fine concluding sequence. If the couple are to carry on with a film of their wedding trip, they could not have a better introductory sequence from which to start.

Obviously, many of the scenes and sequences suggested in this discussion may seem at first glance impossible of execution. In a large part, that is where the value of planning comes into the job of wedding filming. In the first place, the bride and groom must decide clearly whether or not they want a *good* picture badly enough to insist on the inclusion of proper lights and other technical equipment in their wedding preparations. Secondly, they must be willing to cooperate with their cameraman in staging, either before or after the real ceremony, such scenes as the cameraman may ask for. A great deal of any wedding film is best filmed and, in some cases, only filmed in prepared rebearsals of the real thing. If the best possible record is desired, the cameraman must be permitted proper opportunities both for these staged scenes and for filming at the wedding itself.

Wilderness needs

[Continued from page 242]

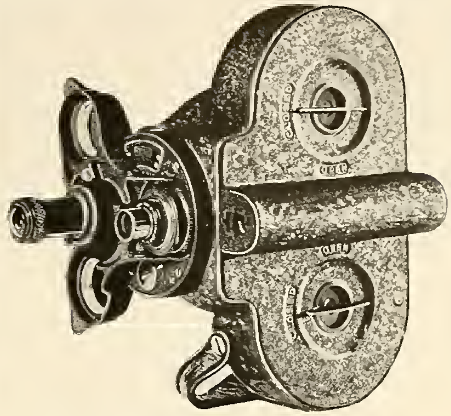
quate one. Store the film in two or more parcels and keep it in separate packs.

An exposure meter is invaluable, for in the woods, on lakes and in the mountains light conditions will be varied and unfamiliar. The best place to carry the meter is on your person. In periods when fast work is necessary to get the best shots, read the meter frequently and keep the diaphragm set at the proper stop. This is always good practice when filming game. In a fleeting moment when the prize scene is available, there may be no time to take a reading.

A changing bag is not heavy and it is a great convenience if the film jams in the camera, as happens occasionally in the best of equipment. Then, a changing bag may save a bit of priceless film. With a little care, the loading can be handled within it "by feel."

Several one half minute flares will be useful for firelight pictures. Four flares are enough for any ordinary trip. In addition to flare scenes, try a moonrise on supersensitive film, with an exposure about once a second a frame at $f/1.8$, using about ten or twelve feet of film. A tripod is indispensable. It is worth many times over the trouble of carrying it. It should be used for telephoto shots and accelerated pictures.

The canoeist will find that the best place for the camera is between his feet,



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where it can be removed from the case for instant use. When traveling by pack train, a very satisfactory method is to place the camera in one of the cases on the pack horse, so arranging the pack that, by unbuckling one strap, the camera, case and all can be removed at a single pull, or just the camera if the occasion be urgent. The horse should be one which can be depended upon to stand and not to get excited about anything.

Most guides are "camera broken" and will know pretty well what we shall want to shoot, also what is expected of them in the way of help.

The real success of a wilderness picture depends upon a fully developed plan and well managed equipment together with the ability to take advantage of all the "breaks" for the thrills.

The how of Kodachrome

[Continued from page 241]

lamps have a spectral value much redder than sunlight. Since Kodachrome film is balanced for sunlight, some means must be employed to absorb some of the red of the Photoflood lamps, and the blue Kodachrome Filter for Photoflood has been designed for this purpose. Using it, one gets balanced color results with Photoflood lamps.

It is not absolutely necessary to use the filter, but pictures made without it will look yellowish red on projection. If an interior shot filmed without a filter is spliced immediately after an outdoor scene, it will appear much more reddish by contrast—as, for instance, would be the case in comparing the color of the light from a bridge lamp with daylight. At night, by itself, the tungsten light seems quite white but the same light, viewed in the daytime, appears a yellowish red.

Excellent home portraits and informal family pictures can be made with four Photofloods in reflector units. In lighting indoor pictures with Photofloods, no attempt need be made to obtain a contrasty illumination. A very soft, flat lighting renders the most satisfactory results. Differences in color supply the necessary contrast in Kodachrome, whereas in monochromatic pictures contrast must be achieved by placing lights so that unequal amounts of illumination fall on various parts of the subject, producing unbalanced, contrasty lighting.

There is, on this page, an exposure table for Kodachrome with Photoflood lamps in reflectors. When Photoflood lamps are used in bridge lamps or other household fixtures, about twice the number of bulbs will be required to obtain a satisfactory exposure.

In photographing women, no more than normal makeup should be used. An excessive amount of rouge or lipstick will spoil the naturalness of Kodachrome pictures.

Probably most movie makers who have been using Kodacolor for the past seven years have learned a great many things about the difference between colors as we think we see them and as they really are. If we go through an art gallery and study the paintings intently, we observe how the artists have blended shades of blue and violet around the eyes, how the shadows in the snow are blue and how the distant woods in winter have a purplish brown cast. The artists have made a life study of color and carefully have valued the saturation and intensity of each tone. However, the untrained or the unobserving overlook the mixtures of color that go to make up even the neutral values around us.

When we observe colors in nature, we give them a sweeping panoramic glance, taking in wide angles. Warm sunshine, gentle breezes, birds singing, the scent of flowers are added factors to enhance the beauty of the things we see. A color picture of any given subject when shown in a darkened room will lack all the atmosphere that affected the other senses at the time the picture was made. Therefore, one must learn to compare the like color values in both the original subject and finished pictures to appreciate fully the addition of color to the motion picture art.

The extent to which a close study will reveal colors in things that most persons would term colorless is amazing. Even pictures made on dark, grayish days afford delightful pastel shades of color. Pictures made in bleak January and February in the north render a color picture far more natural and lifelike than would be possible on monochrome.

Exposure table for Kodachrome and Photofloods in reflector

	Stop	Distance of lamps in feet from subject			
		1 lamp	*2 lamps*	*3 lamps*	*4 lamps*
With Kodachrome Filter for Photoflood	*f*/1.9	2¼	3½	4¼	5
	f/2.8	—	2¼	3	3½
	f/3.5	—	—	2	2¼
No filter	*f*/1.9	3½	5	6	7½
	f/2.8	2¼	3½	4¼	5
	f/3.5	—	2¼	3	3½

To the medical profession, Kodachrome film will give a remarkable means of recording case histories and surgical operations. The use of telephoto lenses with Kodachrome in the operating room removes dangers of infection feared in the past when it was necessary to place the camera near the operating table to make colored movies. Microscopic colored motion pictures of colored crystals are now possible, and the colors of a chemical reaction can be recorded to be viewed by thousands who otherwise never would have an opportunity to witness these hidden beauties.

The possibilities for using this color film in industrial fields, or for promotional purposes in sales work, are unlimited. Every step in the manufacture of a product and the various uses for the finished merchandise may be depicted colorfully.

We of the amateur and non theatrical 16mm. field are fortunate in being the first to be able to experiment with this new film and to apply it to its many possible uses.

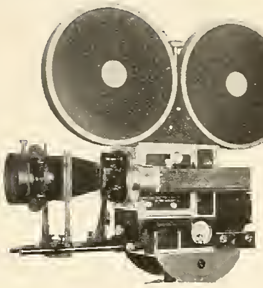
Amateur clubs

[Continued from page 250]

president, C. A. Ruggles, vicepresident, and L. J. Herman, secretary treasurer. Following this business session, the club adjourned to the new home theatre of R. H. Griffiths, past president, for a screening of members' films. *Telemark* and *Heat Wave*, from the League Club Library, rounded out the program.

Buffalo scores ■ What is believed to be the premier demonstration of Kodachrome before an amateur movie club was given by Raymond Dwyer, of the Eastman Kodak Company, for more than a hundred members and guests of the Amateur Cinema Club of Buffalo, according to the dispatch of Leon A. Kreger, ACL, acting chairman of this strong new group. Mr. Dwyer, following his scheduled talk on the Ciné-Kodak Special, surprised the meeting with the new color film, at that time not yet announced in the daily press. *Not One Word*, Ten Best winner by Kenneth F. Space, ACL, from the League's Club Film Library, completed the program.

Cine document ■ In Vienna, Austria, the Klub der Kino-Amateure Oesterreichs, ACL, has presented *Mr. Motorboat's Last Stand*, outstanding cinematic photoplay by John Flory, sent on a circuit of Central European clubs from the League's Club Film Library. Mr. Flory's own discussion of the film, *I made a sample*, which appeared in a recent number of Movie Makers, was used by the club's officers in explaining the film's mood and purpose to those not familiar



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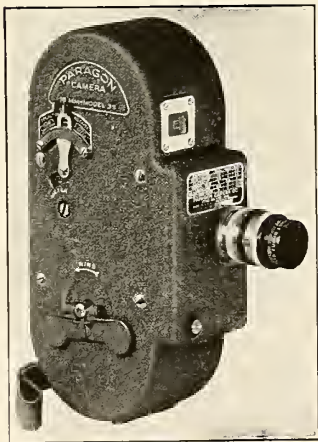

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with the American phenomena in which it deals. This group is planning a gala evening of outstanding pictures, before a distinguished invitation audience, in which the League will be represented by *Mr. Motorboat, The Fall of the House of Usher* and *H-2-O.*

In Hartford ■ Members' films and a program of Kodacolor have been the featured items on two late programs of the Hartford Cinema Club, in Connecticut, according to the report of Edmund Zacher, II, ACL, publicity secretary. John V. Hansen, ACL, presented his unique ability in color filming with *Venetian Impressions, Souvenirs from the Lands of the Saga, Washington in Springtime* and *Studies in Kodacolor.* Among the members who exhibited on the earlier program were Newton Brainard, ACL, W. R. C. Corson, ACL, Lincoln Evelith, Dr. Myles Standish, ACL, and Arthur A. Hebert, jr., ACL.

Photo card ■ Each member of the Boise Camera Club receives a card signifying his association and carrying on it, as an integral part of the whole, his own photograph. This ingenious arrangement, reported to League offices by secretary Harlan W. Nelson, is made possible by preparing the membership cards entirely through photographic methods. The Boise club now lists more than forty members and is conducting both a fifty foot cine contest and a print contest.

Pater et alumnus ■ Late meetings of the Movie Club of Kingswood School, in Hartford, Conn., have featured discussions of the problems of photography by James Wyper, father of one of the boys, and Edmund Zacher, II, ACL, an alumnus of the school. Mr. Wyper, a veteran pictorial photographer, stressed the values of careful planning for each picture and of composition in each shot. Mr. Zacher screened *Under The Elm,* a record film of nearby Weathersfield's tercentenary pageant, and others of his films in illustrating both technical and continuity points of importance. Members' reels studied at recent meetings include productions by Atwood Collins, II, and E. S. Grant, ACL. On the program committee are Robert D. Hastings, jr., Theodore Maltbie, John Witter and Robbins W. Barstow, jr., ACL. The club will not be active during the summer months.

In Montreal ■ A competition open to all members of the club has been announced by the Montreal Amateur Movie Club. The subject of the contest is to be any theme typical of the summer or holiday spirit, and entries will be received on 9.5mm. or 8mm. film only. In an earlier contest devoted to films of Christmas, Earle Kennedy took first award, with an 8mm. production, by unanimous vote of the judges and was presented with the club's honor leader. Late meetings have featured a discussion, *Making Pictures Talk,* by F. W. Motton; a demonstration of new, high powered projectors; a screening of *Vanishing Cream,* a simple film story by Hans Smith, and of *Another Day,* Ten Best winner by Leslie P. Thatcher, ACL, of Toronto. Harold D. Marwood has been appointed acting president, following the resignation of J. K. Schofield. Other present officers include John D. Goode, vicepresident; Cecil DeBretigny, treasurer; Miss M. Gerson, recording secretary; Miss B. Spencer, corresponding secretary.

Not "on the cuff"

[Continued from page 243]

That will make the four scenes, each different. There are times when monotonous repetition gives emphasis, but usually it gives that tired feeling to the spectator. Incidentally, do not forget that the girl is more tired in scene four of this series than in scene one. Tell her about it.

If you want to be very professional, you can letter the scene numbers on a slate and photograph this at the end of the shots. It really is not necessary in a small production and it wastes film. It is helpful when from 200 to 400 scenes are to be photographed.

In small productions, it is the best plan to make each player responsible for his "hand props", the small things that he will need. If two or more players use a property, place it in charge of the one first to use it. Make each player responsible for costume items.

In no instance be content merely to tell Jim Brown that he will need a revolver. Before you start out, make certain that he is provided with a gun and just the right sort of gun. Call the roll and demand that the properties be displayed. It is not so good to find, several miles from home, that Jim *thought* he had the gun.

When the shooting is done and the film is back from processing, run the uncut film several times, watching it carefully. Then, run it once more and this time stop after each scene and record what it is. Next, cut it into scenes.

Join the film in its proper order but do not, as yet, refine each scene by trimming its footage. Run the assembly over and over. Perhaps you will find that it will help the picture to transpose a couple of scenes. That is why you left in the excess footage. See where the subtitles, if any, are needed. When you finally and fully have decided just where the titles will fit, mark a number on one frame of that scene to indicate the exact spot, if the title is a "cut in", or indicate the scene if the title is to precede one. When the title footage is available, do the final editing.

But be careful about the title wordings. Make them fluent but avoid the "wisecrack"; that has been overdone. Avoid, too, the punning title, for it may not be half so funny as you think it is.

In splicing for the final editing, be drastic in the elimination of the excess footage. Start the scene where the action starts and not where you may have started the camera. Be Spartan in your shear work and clip off thirty or forty frames, if need be, to begin the shot with the action in full swing. Nothing is more tiresome than a reel in which each scene starts with the actors rather uncertain as to what to do or ends long after they have done it. Clip the ends as well as the beginnings. If you have a bit of slow action in the middle of a scene, it may be possible to eliminate it, cutting in a subtitle or some relevant action taken from some other part of the film. Be careful, too, that action is not duplicated in shifting camera angles. What's happened once in your medium shot shouldn't happen again in the closeup. Strive to get a production that will move from start to finish as though the players began to act in scene one and never stopped until the final clinch. A 300 foot picture that moves with speed is better than the same picture in 400 feet in which a quarter of the footage has been retained merely because *you* made it. Work with tears in your eyes, if need be, but cut out the dead film. You will be glad, later on, when you hear the comments.

Featured releases

■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ Bass Camera Co., Chicago, Ill., has a sound on film library which serves the territory within a 1000 mile radius of Chicago.

■ Bell & Howell Co., Chicago, Ill., offers the following Filmosound releases for June: *Tarzan the Fearless,* seven reels, featuring Buster Crabbe; *Fighting to Live,* six reel dog picture; *Conflicts of Nature,* microscopic motion pictures, on six individual reels, entitled, *Queen of the Underworld, From Cocoon to Butterfly, Her Majesty the Queen Bee, Insect Clowns, The Farmer's Friend* and *Circle of Life of the Ant.*

■ Eastman Kodak Co., Rochester, N. Y., has available a booklet of Kodak Cinegraphs, which covers comedies, cartoons, sport and travel subjects.

■ Film Library of New England, Boston, Mass., is authorized distributor of the Walter O. Gutlohn sound on film releases; subjects are for rent or for sale.

■ Harry's Camera Exchange, New York City, has a variety of 16mm. sound on film rental subjects; 8mm. and 16mm. silent films also are offered.

■ Kodascope Libraries, Inc., New York City, offers two comedies. *Jubilo, Jr.* features Our Gang and Will Rogers in an old time juvenile circus. *Boobs in the Woods* features Harry Langdon as a lumberjack in a northwoods camp and shows how he becomes an unintentional desperado to win the hand of the heroine.

■ Major Film Laboratories, New York City, have sound on film features, comedies and shorts for rent or for sale.

■ Nu-Art Filmco, New York City, offers the seven reel sound on film feature, *Sporting Chance.* A catalog listing many other films may be had on request.

■ Peerless Cine News and Review, Hollywood, Calif., has *San Diego World's Fair,* in 100, 200 and 400 foot lengths, and *Hoot Gibson's Wild West Rodeo,* which shows closeups of famous motion picture stars who attended. A list including these and many other films is available on request.

The clinic

[Continued from page 248]

usually are inferior to those of good reversal film. One reason is that the film is handled more and consequently there is more chance for dirt to creep in. Then, too, the process itself is more conducive to large grain than reversal. It is pointed out that the 35mm. users seem to have little difficulty with dirt and grain, but it should be remembered that, for the same screen area, 16mm. film is magnified roughly two and a half times more than the 35mm. width. This means a considerable difference in the appearance of dust spots and silver grains. If, for the same screen area, a picture from 16mm. is to be as clean as one from 35mm., the film itself must be two and a half times cleaner. The average laboratory appears to be unable to meet these stringent requirements and the result is that, on the screen, negative positive is almost always inferior to reversal.

Filters for color ■ It is highly important that the movie maker use the proper filters with the new color films recently introduced. The manufacturers of these films make filters to meet the special needs. The regular color filters which are intended for black and white movies must not be used with color films. Complete failure will result if ordinary color filters are employed.

Emphasis ■ When filming a photoplay, it recently was necessary to show a closeup of a newspaper article, in which a very short paragraph was emphasized, while the rest of the paper was recognizable but not readable. The problem was solved by using a sheet of matte cut film which had been fixed but not developed. The outline of the paragraph was traced on the film with a pencil and then this section of the film was cut out with a sharp knife. The sheet of film was laid over the newspaper, the matte side up, with the cut out part over the paragraph and the closeup was taken. The result was a perfectly clear and sharp paragraph with the rest of the article subdued.—*Kenneth F. Space, ACL.*

Sound ■ Users of the newsreel type of sound camera will find that their talking pictures will have greater clarity if they will refrain from making comments on the scene until after the camera has been running a few

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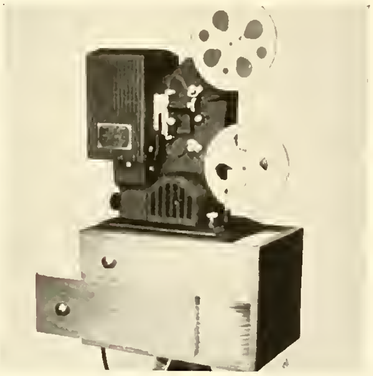
seconds. When a new scene comes on the screen, it takes the mind a moment to visualize and interpret it. If talking starts at once, the audience is forced to try to register two new impressions at once, visual and audible. On the whole, it is advantageous to do as little talking as possible during a very exciting piece of action or while the action is such that close concentration is required to follow it.

Projector stand ■ Captain John K. Sarer, ACL, solved the problem of an adequate support for the projector by building a neat little stand. A wooden box mounted on a tripod is provided with two sliding doors on one side. One compartment houses reels and the other the projector cord and a splicer. To provide convenient illumination for threading, in the upper compartment there is also a light under a pane of ground glass which forms the top of the box directly in front of the projector. The illustration herewith shows the film compartment and the ground glass in front of the machine.



The wooden box beneath the projector holds reels, etc.

Service ■ League members who send their problems and films to headquarters can be given the best service if they also send definite facts, such as make of camera, lens used and photographic conditions. Explicit data will help the consultants in serving the member. Never hesitate to ask questions, whether they happen to seem foolish or not, for the League is always glad to aid members.

Sound for silent ■ Since sound for industrial pictures is the coming thing, not infrequently it is desirable to add a lecture or music to a silent industrial. Sometimes the silent version will not stand the necessary speed of twenty four frames a second for a sound on film track. The simple solution to this problem is a disc recording. Sound on disc projectors can be purchased at comparatively low prices and the cost of making a record for a four hundred foot reel is very little. With this method, one can modernize many excellent silent industrials at a nominal cost. In some cases, it is expedient to have two or more records made for the same film. This allows different types of lectures for varying audiences—for example, a technical lecture for a professional audience and a general one for a lay group.

Filming odd jobs

[Continued from page 251]

record of the occasion. Arriving several hours before the guests, we took exterior shots of the imposing structure, shifting from medium shots to closeups. Then we took a filtered vertical scene of the spires silhouetted against banks of broken clouds. Outside the hall doors opening on the main aisle, we set up our Photoflood lighting equipment. We checked for distance and aperture and had everything in readiness by the time the ushers came on the scene.

Diffused sunlight, pouring through the beautiful windows, made an imposing picture. We clicked off several feet from various angles. Then we asked two white clad ushers to assist us in an introductory sequence. With lights on, we started the camera motor running on a near shot of the closed doors. Suddenly, a hand reaches out from each side, the doors swing wide and we look down the long white aisle to the green decked church front where tapers are burning. In shifting to this distant shot from a closeup, it was necessary not only to turn the lens barrel quickly to infinity but to open the camera to its widest aperture to compensate for the reduced lighting inside the main auditorium of the church.

When the ceremony was concluded, I perched rather unconventionally atop a ten foot ladder set at one side and filmed the families as they walked out into the front corridor. My brother, using another camera, filmed the bridal couple and attendants as they came up the aisle. These sequences, taken from two angles, helped to break up the monotony of one sided shooting.

On the following day, we called at the home of the bride's mother and made closeups of the gifts. To round out the film, we took exteriors of the home in which the bride had lived, finally bringing the camera to a near shot of the two mothers walking very naturally out of the front door, seating themselves on the porch and chatting sociably. The finished reel was full of far more incidents than the parents ever had expected. But we find that the favorable reaction of the client to such results often justifies the extra effort.

Recently, while making an advertising movie for a company specializing in

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to Movie Makers. New classified advertisers are requested to furnish references.

■ Movie Makers does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

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EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: Kodachrome—the revolutionary natural color film, for immediate delivery, 100 ft., $9.00; no filters required for camera or projector. Victor Model 3 Turret, fitted with 1″ *f*/3.5, 1″ *f*/1.5, 3″ telephoto, complete in deluxe case, $92.50; Victor Model 5, visual focus, recent model, turret front, with 1″ *f*/3.5 lens, $84.50; latest Victor Model 5, like new, with reverse, visual focus, 1″ *f*/3.5 lens, focusing mount, 1″ *f*/1.5 focusing mount, 3″ telephoto *f*/3.3, $162.50; three speed Victor Model 3 fitted with 1″ *f*/3.5, $35.00; Cine-Kodak Model A hand crank camera. *f*/3.5 lens, ideal for title and trick work, $24.50; Filmo 70D, 1″ Cooke *f*/3.5, 1″ Wollensak *f*/1.5 with Kodacolor and 3″ telephoto, $185.00; DeVry Model 47, 100 ft. capacity, automatic 16mm. camera, *f*/3.5 lens at $19.50; Stewart-Warner 16mm. sound on disc outfit, complete with 500 watt projector, sound proof blimp, synchro bar turntable and amplifier, operates on 110 volt A.C. current only; extraordinary value at $117.50; Keystone Special Projector, 200 watt bulb, complete with 400 ft. reel, motor drive, $23.75; new Excel 100 watt projector, motor driven, 400 ft. reel, unusual value at $19.45; Ellis tilt and pan head, ideal for movies, Jr. Model, $3.50; Sr. Model, $5.50; precision made adapters for Stewart-Warner Model B Hollywood cameras permit you to use any lens, $3.50. Lens Bargains: 15mm. Wollensak, new type, *f*/2.7 fixed focus, $30.00; 1″ Wollensak *f*/1.5, new type focusing mount, $30.00; 2″ new model Wollensak telephoto, focusing mount, $22.50; 2″ Plasmat *f*/1.5 focusing C mount, $55.00; 3¾″ Cooke telephoto *f*/3.3, focusing C or B mount, $37.50. Lenses for Stewart-Warner Buddy 8 cameras: 12½mm. *f*/1.9, $24.50; 1½″ Velostigmat telephoto for same, $22.50. Medium weight cine tripod with Thalhammer Jr. pan and tilt, $9.75; used RCA film projector, 100 watt bulb, complete with amplifier, $125.00. Latest and greatest cine Bargaingram No. 215 is ready; you must have a copy if you want to keep up with values. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ BARGAINS. used theatre projectors, parts, soundheads. turntables. amplifiers. horns. Catalog mailed. S.O.S. CORP, 1600 Broadway, New York.

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■ BARGAINS in 16mm., 8mm. films, cameras, projectors, accessories; films 35c up; write for free lists. HOME MOVIE SERVICE, Box 32. Easton, Pa.

■ FOR SALE: New T. H. Cooke 3¾″ *f*/3.3, sunshade, filter, $30.00; Cine-Kodak A, perfect condition, $20.00. HECTOR RABEZZANA, 112 W. Baker, Flint, Mich.

■ FIVE new cypress tanks (deep type) 13″x30″x 2¾″ inside; ideal for film processing; all have brass plumbing fixtures, $45.00 F. O. B. Cleveland, Ohio. BOX 186, MOVIE MAKERS.

■ CAMERA OWNERS: Equip your camera with 200 foot double outside aluminum magazines; one piece; detachable; screw doors; complete, $35.00. SOUND PRODUCTS CO., 567 Seventh Ave., New York.

■ 16MM. SOUND ON FILM equipment, attached to your projector, $95.00 and up; complete talking motion picture outfits, $150.00. TRUETONE SOUND SERVICE, 46-53 11th St., Long Island City, N. Y.

HOW TO GET ACL LEADERS

●

The Amateur Cinema League does not have buttons, badges or rings to indicate membership, believing that, since its members deal with film, their membership token should be on film.

The ACL animated leader, spliced on film productions of its members, indicates the fact of membership. This leader is both interesting and dignified and in keeping with League tradition for good taste.

To each member who renews his membership the Amateur Cinema League sends, free of charge, one leader for each annual renewal. This leader IS NOT SENT FREE OF CHARGE TO NEW MEMBERS.

Since new members will almost always want a leader, without waiting for renewal to bring them one, the League offers its leaders for sale to its members at the cost of production plus a reasonable charge to cover handling, inspection and clerical expense.

NEW REDUCED PRICES of ACL leaders in various widths are:

35mm.	$1.50
16mm.	.60
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These prices include all mailing charges to all countries.

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■ SEE our list of used bargains on page 257. WILLOUGHBYS, 110 W. 32nd St., New York.

EQUIPMENT WANTED

■ ANY 16mm. or 35mm. motion picture cameras and projectors bought for spot cash. Lenses bought also. Write at once—describe fully. Write Dept. M, BURKE & JAMES, INC., 223 W. Madison St., Chicago, Ill.

■ WANTED: 16mm. library films "silent and sound on discs." any quantity, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

■ WE pay the highest cash prices for any 8mm. or 16mm. cameras and projectors; lenses bought also; write at once, describe fully. SUNNY SCHICK, National Broker, 402 W. Washington, Fort Wayne, Ind.

■ WANT for cash professional 35mm. Bell & Howell or Mitchell camera, silent or silenced for sound; quote full description and price. Wanted: 70D or 70DA Filmo for cash. IRVING BRAUN, 5125 No. Lotus Ave., Chicago, Ill.

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■ QUALITY FILMS, religious. features, comedies, singles bought, sold. exchanged; projection service. PIONEER FILM LIBRARY, 501 Surf Ave., Brooklyn, N. Y.

■ 8MM. FILMS a specialty; Mickey Mouse, travel, nature study; others; list for stamp. LINCOLN FILM SERVICE, Box 293-H, Saginaw, Mich.

■ WORLD'S greatest "Passion Play" 16MM. (new) 5 reels; rent or purchase. Write HEMENWAY FILM CO., 37 Church St., Boston, Mass.

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■ COMPLETE printing outfits for movie titles; presses, type, ink, paper and supplies. Write for details. KELSEY COMPANY, D-50, Meriden. Conn.

■ WANT to save money on filming? Read "Movie Making Made Easy"; 219 pages, cloth, $2.00 postpaid. MOORFIELD-SHANNON, Nutley, N. J.

■ 8MM. OWNERS: Send name for free information—new economical film, titling film, new accessories; better pictures; no obligation. 8MM. supplies only. CORPE, Box 177, El Monte, Calif.

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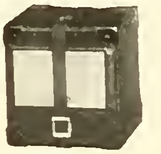

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24-Page Catalog of Goerz Lenses and accessories will be sent on request.

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317 East 34th Street New York

scalp treatment apparatus, on one occasion it was necessary to pull back for a long shot. The room was small, but the problem was solved simply by filming the reflection of the subject in a full length wall mirror and reversing the film side for side when it was processed. Of course we were careful to see that no movie lighting equipment appeared in the reflected scene. In another case, closeups of small plaster cast models had to be photographed, but because the walls were ivory enameled we lacked a suitable background. A plain black drop would have given only an appearance of flatness to the picture. To correct this, we removed a black lace curtain from a window, draped it over one of the walls, placed our models in the foreground and thus obtained pleasing results.

Ordinarily, most film jobs are made under considerable pressure. "How soon can you finish?" is the usual question instead of "How well can it be done?" In most instances, where we feel that rushing might spoil photographic results, we have delayed filming.

On the whole, it is better to go slowly and produce a good picture than to allow oneself to be hurried and make a poor film in consequence. If one plans to do occasional jobs of filming in the future, it is important to build up a reputation for quality. Solicit work in new fields, do your jobs conscientiously and refuse to undertake more than you can handle, and you can build up a profitable spare time use for your cine camera.

Annual meeting of the League

THE ninth annual meeting of Amateur Cinema League, Inc., was held at the League's offices in New York City, May 8. Mrs. L. S. Galvin, Lee F. Hanmer and Floyd L. Vanderpoel were reelected as directors of the League to serve for a period of three years. Reports of officers and heads of staff departments, read at the meeting, indicated that the scope of League services is expanding, that an increase is to be noted in League memberships and that the income of the organization continues to exceed its expenditures, as has been the case in every year of the League's operations.

Attention was invited, in reports, to the increasing application of personal filming to practical ends and the development of substandard picture making for use by industry. The point was made that the non theatrical film field is now predominantly substandard, both 16mm. and 8mm. widths being used, and that the League is appealed to for counsel, information and service by a wide variety of agencies making non theatrical use of movies. The extremely cordial relationship between manufacturers, distributors and consumers of amateur movie products was noted and it was declared that this feeling of mutual confidence and respect constitutes a very solid basis for the future of personal filming, since this new medium of human expression is not hampered by those economic disputes between buyers and sellers which have complicated other activities.

At the annual meeting of the Board of Directors of the League, also on May 8, the officers of the League were reelected for another term of two years. They are Hiram Percy Maxim, President, Stephen F. Voorhees, vicepresident, Arthur A. Hebert, treasurer and Roy W. Winton, managing director and secretary. Lee F. Hanmer was reelected as a member of the Executive Committee of the League.

Free films

■ *To borrow the films listed in this department, simply send in your name and address to Amateur Cinema League, Inc., 105 West 40th Street, New York City, specifying the* TITLES *of the films desired. When films are limited to groups, the type and approximate size of the audience must be given. Films are loaned free except for postage. All transactions regarding booking dates and shipping arrangements are effected between distributor and applicant after the League has forwarded name and address of applicant to distributor. Please do not request a list of films from which to make a selection, as no list is available. Any one in the United States may apply for films reviewed, as this service is not limited to League members.*

■ *Film of Endurance*, one reel, 16mm. sound on film, reviewed through the courtesy of The Pennzoil Company, shows Ab Jenkins in a spectacular, automobile test race which broke fourteen world's records. Using a stock model car lubricated by stock Pennzoil, Jenkins attained an average speed of 118 miles an hour. This film will be lent only to owners of 16mm. sound on film equipment—preferably clubs. A four reel version is also available.

■ A series of 16mm. films depicting the West Indies is available through the courtesy of Cunard White Star Ltd. The following places, Barbados, Panama Canal Zone, Caracas, Curaçao, Jamaica, Havana, Nassau and Trinidad, are covered by one reel each. In requesting films, only one subject should be specified at a time. Preference will be given to adult group screenings.

■ *Santa at Goodyear*, one reel, 16mm. or 35mm., reviewed through the courtesy of the Goodyear Tire & Rubber Company, Inc., shows this company as host to the thousands of children of the Goodyear employees. In decorated halls, to the accompaniment of Christmas music, gifts and candy are distributed to the eager youngsters, and needy families are not forgotten, for boxes of food are distributed to round out the true spirit of Christmas. P. W. Litchfield, president of the company, and Mrs. Litchfield take part and help to distribute gifts.

A cine omnibus

HASKELL PRUETT, ACL

Design for a case to hold camera and needed accessories

MY INTEREST in my hobby of picture making has grown over a period of several years and with it there has been an increase in my equipment. With each camera or accessory, I purchased an appropriate carrying case. While my equipment is not unusually large nor elaborate, when I went on a trip I began to leave part of it behind to lighten the load of cases in my hands and pockets and about my shoulders. Finally, I resolved to work out some plan whereby I might have all my equipment with me on the spot. A single capacious case seemed to be the answer.

Not having seen a case which filled my needs, I began to analyze the problems of designing and making one. Possibly not many movie makers will have need for a case just exactly like mine, but perhaps the specifications which I prepared and met will serve as a guide for others whose equipment exceeds one camera with an extra lens and color filters. Whether such a case is made in the home workshop or by the professional luggage builder, it is well for the amateur to know his problems and the best manner of solving them. Here are the requirements which I decided were necessary for a convenient, complete case and here is how these requirements were met.

First, *everything in the case must be easily and quickly accessible.* Solving this problem eliminates a deep design and requires that the lid open from a shallow side or top. I used a long, narrow tray for the very small articles so that they could be placed at the top. Under the tray is space for the tripod and a fading glass, which is used only with the tripod.

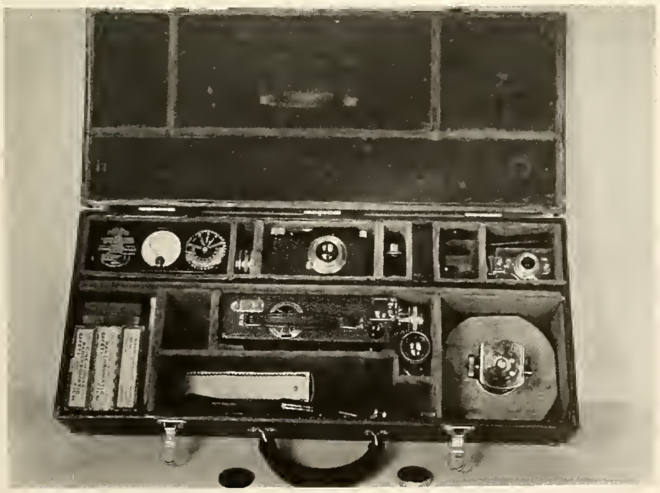
Second, *there must be a place for everything that is so arranged that everything fits perfectly into its place.* The compartment for the camera and the telephoto lens was designed and made exactly like the manufacturer's case for this equipment. The Kodacolor and yellow filters were kept in their original cases which were placed in compartments.

Third, *the case must be as small and compact as possible and yet allow for some expansion of equipment.* Several evenings, I arranged my equipment on a table and then rearranged it, working in the fashion of solving a jigsaw puzzle. My puzzle was how to get the equipment placed in the most compact form. Space was allowed for equipment soon to be purchased and for miscellaneous items seldom or temporarily carried, such as instruction books, etc. The result was a case with outside measurements of 5⅝ x 9¾ x 23½ inches.

Fourth, *the case with its contents must be well balanced for easy handling.* This means that the heaviest articles should be placed so that they will be near the center, directly under the handle when the case is being carried. The equipment was arranged to lower the center of gravity as much as possible so that the case "set" well on either the side or back.

Fifth, *the case must be strong and durable without excessive weight.* The outside of the box and the main parti-

All cine equipment must be easily and quickly accessible



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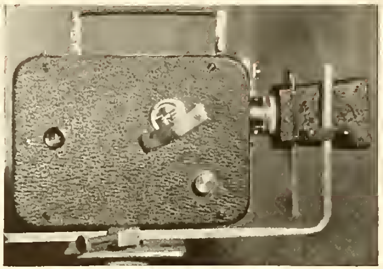
Live those happy days over and over again with a perfect photographic record of your trip. Each photo true and life-like . . . perfectly exposed. Such a record becomes a truly prized possession as days go on.

Be sure you use a Weston Exposure Meter this summer, every time you use your camera . . . and thus be sure that *every* picture you take is correctly exposed. Even the difficult shots are as simple as the normal sunlit scenes . . . when you use a Weston. For its unfailing *PHOTRONIC eye provides you with *accurate* exposure settings any place . . . any time.

Visit your photographic dealer now . . . and let him demonstrate this proved, life-time Exposure Meter. Be all set for a summer of perfect photography. Weston Exposure Meters are available in models for both still and ciné use . . . Weston Electrical Instrument Corporation, 626 Frelinghuysen Avenue, Newark, New Jersey.

*PHOTRONIC — a registered trade-mark designating the photoelectric cells and photoelectric devices manufactured exclusively by the Weston Electrical Instrument Corp.

WESTON
Exposure Meters



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Handy-Compact-Light

One Fitting for All Lenses Up to 1¼ or 1½ in. in Diameter

- Will fit any 8mm. or 16mm. camera
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- Sells Complete

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EASY TERMS $3.00 MONTHLY!

Take it with you on your vacation. You can also use the NEW natural color film, no attachments necessary.

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THE HOTEL OF THE COMMONWEALTH
SYDNEY
N.S.W.

Next month in

MOVIE MAKERS

There will be an article on filters that covers this important subject thoroughly and completely.

Don't miss *July* Movie Makers

tions inside were made of three ply wood, cut to fit and nailed and glued at all joints. The lid, which is one inch deep, was braced in the same manner. The bottom, ends and main partitions of the tray were made of three ply wood, while the sides of the tray and the smaller partitions were made of twenty pound bookbinder's board.

Trimmings of brass included protectors for all corners, three strong butt hinges and two lever fasteners. A heavy leather handle was fastened securely with twelve screws. Trimmings were purchased from the local hardware dealer.

So far, I have not placed a lock on the case because I do not plan to be very far from it unless it is in my home or locked in a hotel room or in my car. Furthermore, unfastening the lock takes time when one might be in a hurry to get a valuable, passing picture. Built thus and loaded with equipment, as shown in the illustration, the case weighs only twenty five and a half pounds.

Sixth, *the case must protect the equipment.* The inside of the case was lined completely with velour, fastened on with hot glue. (In this instance, the velour was taken from old, worn out window draperies.) This made a good cushion for the equipment and, inasmuch as everything was planned to fit, there is no rattle.

So that the case would be dustproof, the edges for both box and lid were lapped with velour, and the lever fasteners are arranged to produce a tight, dustproof joint between lid and box. The whole case was covered with a waterproof imitation leather having a heavy canvas base put on with hot glue.

News of the industry

[Continued from page 252]

Splicing aid ■ An ingenious little device, for use in splicers not equipped with dry scrapers, is the Rosco Emulsion Remover, marketed at a low price by Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y. It combines a scraper and moistener, the latter function being served by a felt pad which absorbs moisture in somewhat the same manner as a fountain pen mechanism and retains this moisture for a long time. In use, this pad is drawn across the emulsion, moistening it sufficiently for easy removal by means of the scraper which is part of the device.

Bell amplifiers ■ A new fifteen watt amplifier system, adapted to produce excellent quality of sound in adding accompaniment or sound effects from film or disc records, recently has been announced by Bell Sound Systems, Inc., 61-63 East Goodale Street, Columbus, Ohio. A high quality crystal microphone can be furnished where spoken commentary is desired. The amplifier is of the four stage resistance and impedance coupled type and will operate from one to six speakers. A wide frequency response is claimed. Two independent input channels are provided, facilitating a quick changeover from microphone to record.

Berndt-Maurer book ■ *Sixteen Millimeter Sound on Film Recording* is the title of an interesting brochure recently issued by The Berndt-Maurer Corp., 112 East 73rd Street, New York City. Presented in a style easily understood by non technicians, and with illustrations and diagrams, this book outlines in a concise way the technical requirements of 16mm. sound film recording. All who are interested in 16mm. sound on film will find it very valuable and may procure it by writing directly to The Berndt-Maurer Corp.

Art Title moves ■ Because of the steady increase of business in movie titles enjoyed by Art Title Guilde, the firm recently has found it necessary to seek larger quarters and to install improved facilities. The new address is 4862 Sheridan Road, Chicago, Ill.

Record releases ■ According to T. J. Valentino, New York representative for the Gennett Records, Richmond, Indiana, no special license is needed by those amateurs who wish to use any of these records for rerecording purposes for 16mm. sound on film, except in cases where such film is to be used in connection with public performances for which admissions are paid. The new Gennett record catalog may be had from Mr. Valentino at his office, 729 Seventh Avenue, New York.

Filmo catalog ■ A new booklet, attractively printed and illustrated, which features the new line of Bell & Howell Filmo projectors, has just been issued. Here the movie maker will find details of the new and effective underslung design models, their workings and their interior mechanism, as well as details of the older Filmo S and JS models. A projection lens table is included and also details of the continuous projection attachments and the sound on film projector. The new catalog may be procured from the dealer or from the firm's headquarters at 1801 Larchmont Avenue, Chicago.

Autonator ■ An interesting device, which has appeared in the electrical field, may prove useful to movie projectionists who give road shows or exhibitions where line power is not available. This is an unusually small generator for supplying 110 volts, 60 cycle A.C., powered by an automobile motor. In use, it is simply attached under the hood of the car, where it may be left permanently. Models may be obtained to supply from fifty to 900 watts. Full details may be had from the Portable Light Company, 12 Warren Street, New York.

The Evening Rise

Ewing Galloway

Art title background on page 253, lettered by Kodascope Editing & Titling Service

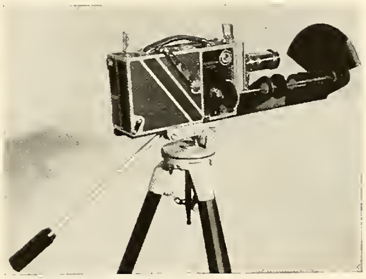
Macrophotography ■ An interesting new type of photo optical bench, adapted particularly to making photographs of small objects in size ratios varying from one quarter size to twenty times natural size, has been introduced by R. Fuess, Inc., associates of Hugo Meyer & Company, at the same address, 245 West 45th Street, New York. It also is characterized as a very useful device to aid in table top photography, both still and movie, being a complete miniature "studio" with lights and appurtenances. Small or regular size cameras may be used, and every possible adjustment of camera distance, lights and angle settings is provided. A complete, illustrated brochure may be had by specifying the Photo Optical Bench in inquiry to R. Fuess, Inc.

Filmrite ■ The heart of a new and unusual "portable studio" for use in medical, scientific or special work is a specially adapted, motorized Simplex Pockette 16mm. camera. The rapid loading feature of this camera makes it especially suitable for this work, while the electric drive allows the entire contents of the magazine to be exposed without interruption. The cabinet, which is called the Filmrite, also includes a full complement of spot and floodlights, an exposure meter, variable viewfinder, tripod and supporting brackets, all of which may be stored in the cabinet when not in use. This equipment may be had from Joseph P. Hackel, 53 West 57th Street, New York, N. Y.

New Brodlites ■ The Haile Brodlite, which serves a particular purpose where large areas are to be illuminated or where extra light is needed, recently has been improved. The new construction incorporates a substantial aluminum reflector which folds up when not in use. Models may be had incorporating either six Photofloods or two of the more recent, extra powerful Number 4 lamps. When Photofloods are used, a series parallel switch is provided for long lamp life. Further information may be had from J. C. Haile & Sons, 215 Walnut Street, Cincinnati, Ohio.

Cineque titles ■ An interesting idea in title wordings has been evolved by Cineque Laboratories, 123 West 64th Street, New York City. A book has been prepared which gives the wordings of a large number of professionally made titles that formerly were used in silent, theatrical films. Amateurs may incorporate these wordings in their own titles or may purchase reduction prints on 16mm., made from the originals.

Previews, Inc. ■ Dealing in the better class of real estate, Previews makes a practice of showing the prospect a complete 16mm. movie of the property in which he is interested. This is found to be a very effective sales approach, and consequently Previews is extending its scope by enlisting the services of competent amateur movie makers who live within traveling range of the properties it handles. Those interested may secure further details from the firm's headquarters at 342 Madison Avenue, New York City.



J. D. Cochrane, jr., ACL

Du-Morr Radial Wipe, an aid for making wipes and fades

Multilingual movies ■ Beside a large number of interesting sound and silent 16mm. reductions for English speaking audiences, Nu-Art Filmco, 130 West 46th Street, New York City, offers several features in Spanish and German. These include such titles as *Dos Noches*, *La Serenata* and *Die Gefahren der Liebe*.

Long distance ■ The record for an immediate, long distance reply to a Movie Makers advertisement is reported by The Berndt-Maurer Corp., makers of 16mm. sound

DEBRIE
PERFECTION
NOW COMES TO 16MM.
LABORATORY APPARATUS

The reputation of Andre Debrie for the finest in precision workmanship is fully upheld in the new line of DEBRIE 16mm. printers and developing machines. DEBRIE can supply any type of machine to fit any condition of film printing, developing or reversal.

The New DEBRIE *Items*

The ultimate in contact and optical printing machinery for SOUND or SILENT. Perfect registration always.

16MM. PRINTERS

REDUCTION PRINTER FOR PICTURE ONLY

For optical reduction of picture from 35mm. to 16mm. Two 16mm. prints on 32mm. raw stock can be obtained from one 35mm. negative in one operation.

COMBINED REDUCTION AND CONTACT PRINTER

For the following operations:

1. For picture REDUCTION from 35mm. to 16mm. Two 16mm. prints on 32mm. raw stock can be obtained from 35mm. negative in one operation.
2. For CONTACT PRINTING of 16mm. film on 16mm. or 32mm. raw stock.

COMBINED REDUCTION PRINTER FOR PICTURE AND CONTACT PRINTER FOR SOUND IN ONE OPERATION

For the optical REDUCTION of the picture and CONTACT SOUND printing in one operation.

REDUCTION PRINTER FOR SOUND TRACK

For the optical reduction of the sound track from 35mm. to 16mm. with pre-set rheostat.

CONTACT PRINTER FOR PICTURE AND SOUND

For CONTACT PRINTING of PICTURE and SOUND on 16mm. in one operation. This machine also can be used for contact printing of 32mm. raw stock.

"D. S." Automatic Developing Machines for 16mm.

Negative-Positive or Reversal

Full automatic operation throughout. Reversal Machine incorporates flashing light for second exposure. An outstanding feature is the unusual compactness. (The smallest machine is 7′ x 6′ x 3′ in dimensions). Thermostatic control of solution and of drying air is provided. Film threads itself through the washing and drying units and is automatically rewound. Solution tanks removable and interchangeable. Absolute cleanliness is the result — no further treatment of film needed.

PERFORATING AND SLITTING MACHINES

These are made for every requirement, in any width of film.

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Phoenix: Reis Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.

ARKANSAS

Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: W. L. Martindale, 9477 Santa Monica Blvd.
Fresno: Laval Co., Inc., 1319 L St.
Potter Drug Co., 1102 Fulton St.
Glendale: A. L. Kirkhuff Camera & Movie Supply, 148 S. Brand Blvd.
Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Ackley Movie Supply, 6058 Sunset Blvd.
Bell & Howell Co., 716 N. La Brea Ave.
Camera Mart, 1652 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Citizen, 6366 Hollywood Blvd.
Richter's Photo Service, 7901 Santa Monica Blvd.
Long Beach: Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair, 306 W. Washington Blvd.
C. & W. News Stand, 711 N. Western Ave.
Craig Movie Supply Co., 1053 South Olive St.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Marshutz Optical Co., 518 W. 6th St.
Peterson's Camera Exchange, 356 S. Broadway.
Schwabacher-Frey Co., 736 S. Broadway.
Spindler Camera Service, 756 S. Broadway.
Victor Animatograph Corp., Quinby Bldg., 650 S. Grand Ave.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Oakland: Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 374 14th St.
Sherman, Clay & Co., H. C. Capwell Bldg.
Smith Bros., 1721 Broadway.
Pasadena: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 479 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Kimball-Upson Co., 1030 K St.
Magneto Shop, 1020 14th St.
Frank McDougal, 1017 10th St.
San Diego: Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
San Francisco: Camera Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Co., 735 Market St.
Sherman, Clay & Co., Kearney and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
San Jose: Sherman, Clay & Co., 273 S. First St.
Webb's Photo Supply Store, 66 S. First St.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: J. W. Collinge, 19 E. Canon Perdido St.
Santa Monica: W. W. Martindale, 3rd & Bway.
Santa Rosa: Santa Rosa News Agency, 408 Mendocino Ave.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Holden Drug Co., 345 E. Weber Ave.
Logan Studios, 20 N. San Joaquin St.

COLORADO

Denver: Akin & Bagshaw, Inc., 1425 Williams St.
Eastman Kodak Stores, Inc., 626-16 St.
Haanstad's Camera Shop, 404 Sixteenth St.
The May Co., 16th & Champa Sts.
Montrose: Hess Drug Store.
Pueblo: Camera Craft Shop, 503 Court St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 65 Laurel St.
Hartford: Harvey & Lewis Co., 852 Main St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.
Izzy's Exchange, Inc., 905 D Street, N. W.
Robbin's, National Press Bldg., 529 14th St., N. W., opposite Willard Hotel.

FLORIDA

Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 31 S. E. First Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
Tampa Art Supply Co., 516 Tampa St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Book Shop, South Side Square.
Chicago: *BASS CAMERA CO., INC.*, 179 W. Madison St.
CENTRAL CAMERA CO., 230 S. Wabash Ave.
ALMER COE & CO., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Photographic Dept., Sec. 59, State and Washington.
Lyon & Healy, Inc., Wabash Ave., at Jackson Blvd.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 71 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Von Lengerke & Antoine, 33 S. Wabash Ave.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Peoria: Peoria "Fo-Dax" Photo Co., Jackson at Glendale.
Rock Island: Rocklan Film Exchange, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 112 N. Main St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Evansville: Smith & Butterfield Co., 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK, National Brokers, Washington at Ewing.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
W. Stuart Bussey, 17 E. St. Joseph St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.

IOWA

Clinton: Beil Studio, 200 S. 2nd St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Bangor: Francis A. Frawley, 104 Main St.
Houlton: J. E. Palmer, 16 Watson Ave.
Portland: Bicknell Photo Service, Inc., 15 Preble St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
Hotel Statler.
FILM LIBRARY OF NEW ENGLAND, 239 Columbus Ave.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Visual Education Service, 470 Stuart St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Haverhill: Watson Studio, 47 Merrimack St.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co., 49-55 Munroe St.
Melrose: Greystone Studios & Film Laboratories, 66 Lake Ave.
Salem: Pitman Movie Service, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Tewksbury: Camera Exchange, 23 North St.
Watertown: Atlas Motion Picture Service, 42 Wilmot St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Detroit: L. Black Co., 1540 Woodward Ave.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
H. C. Film Service, 12991 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1242 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 56 Monroe Ave.
Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genessee.

(Continued on page 276)

recording apparatus. This firm, at its New York office, 112 East 73rd Street, recently received a radio telephone call from Melbourne, Australia, in response to a MOVIE MAKERS advertisement. It took some two hours for the caller to effect the connections but, when he got on the wire, he ordered an immediate shipment of apparatus.

Production Control Machines Corp.

Loop Winder for recoiling continuous 8mm. film loops after use with Bedaux System

Color use ■ Neil P. Horne, ACL, of the Horne Movie Service, 342 Madison Avenue, New York, reports that he recently produced an industrial film which has been running continuously in a certain department of a large New York department store. Kodachrome appeared while the film was being made, and the plan was changed immediately to include an effective color sequence. The firm therefore wishes to put in a claim for the first use of this process in a commercial film.

Ciné-Kodak reduced ■ The popular and compact Ciné-Kodak Model K, with *f*/1.9 lens, now has been reduced in price from $152.50 to $112.50 without carrying case and $125.00 with case. Eastman Kodak Company, Rochester, N. Y., manufacturers of this widely used 16mm. camera, states that this price reduction has been made possible because of increased sales and greater economy in manufacture. The Model K Ciné-Kodak with *f*/3.5 lens will no longer be supplied.

New disc system ■ A soft, waxlike material, which possesses the property of hardening when heated, is the basis of a new material for simple and easy disc record making, developed abroad and recently introduced in the United States by the Sound Apparatus Company, 150 West 46th Street, New York City. The material thus provides a waxlike medium for easy cutting and is later hardened in a surface said to be more durable than ordinary commercial record material. The record, after treatment, can be played with a steel needle. Recordings made by this method, and demonstrated at the company's offices, were very satisfactory. Studios are maintained for local recording, or the amateur may make his own by using the special recording machines offered.

Reynolds Disc ■ Motion picture cutting rooms in the 35mm. field long have made use of the editing disc, which is a specially made film winding spool having a single flange. By virtue of this construction, any short length of film may be wound on the core and then slipped off in compact form ready for later use in editing. This idea now is applied to 16mm. film by Ernest M. Reynolds, 165 East 191st Street, Cleveland, Ohio. The new Reynolds Editing Disc, announced this month, provides this new aid to editing in a sturdily constructed and attractively finished product.

B & H showing ■ The Filmo 1000 watt 16mm. projector recently gave a good account of itself in providing an audience of 4000 people with a twenty two foot picture at a lecture in Constitution Hall, Washington, D. C.

Exposure guide ■ *The Handy Pocket Guide for the Home Movie Maker* is the title of a very useful pocket folder issued by the Sales Promotion Department of the General Electric Company, Cleveland, Ohio, to guide movie makers in the use of Photoflood lamps in interior lighting. Succinct exposure tables are given for supersensitive, regular panchromatic and 8mm. film. The folder may be had on request to the company.

Film list ■ A very complete and well printed listing of technical and industrial motion picture films and slides, with reference especially to their use in educational fields, now is offered in a new volume compiled by G. G. Weaver and E. S. Ericsson and published by the New York State Department of Industrial Teacher-Training. The book is well indexed, with 182 pages, and is priced at $1.00 a copy.

Still data ■ *Photography for Fun*, by William M. Strong, 101 pages, price twenty five cents, is published by the Leisure League of America, 30 Rockefeller Plaza, New York City. This interesting little book on still photography was written by a man who knows writing and advertising values as well as amateur photography. As a result, the delights and highlights of snapshooting are presented in an intriguing fashion. Just enough technical information is given to whet the appetite, and further sources of material are mentioned.—*F. G. B.*

THE ALMER COE STORES FEATURE ALL LEADING MAKES OF CAMERAS

Kodachrome

FULL COLOR MOVIES WITH ANY 100-FT. 16 MM. CAMERA

Regardless of lens equipment, you can get full, natural color pictures with Eastman's amazing new Kodachrome Film. No filters, no attachments on either camera or projector; just load up and start shooting! $9 per 100-ft. roll.

HERE ARE TWO IDEAL COMPANIONS FOR THE NEW COLOR FILM...

Bell & Howell Filmo 75
with Cooke f 3.5 lens

Handy, compact, the Filmo 75 has interchangeable lens feature, spy-glass view-finder, winds like a watch, and is precision made. A fine camera at a real price... $59.50
With Cooke f.1.8 lens and case, $100.

Eastman Cine Model K
with f 1.9 lens

One of the most popular cameras, Model K with f.1.9 lens is now offered at an exceptionally low price. Its versatility, simplicity, and fine performance make it a favorite for those who demand flawless movies. Finished in real leather, now reduced to $112.50

Demonstration reels of Kodachrome will be loaned to responsible persons on request.

Almer Coe & Company
105 N. Wabash Ave.
78 E. Jackson Blvd. 18 So. La Salle St.
CHICAGO
1645 Orrington Ave., Evanston

NOW! You Can Enjoy Sound Effects at LITTLE COST

Your movies afford a new thrill with sound effects... and you can have it with a Bell Portable Sound System. For recordings or voice. Compact, inexpensive and highly efficient. Built in various models. Can be used in conjunction with most any make projector. Write TODAY for name of your Dealer and complete details.

Bell Sound Systems, Inc.
59-63 East Goodale Street
Columbus, Ohio.

(Continued from page 274)

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
National Camera Exchange, 5 S. 5th St.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Calvin Co., B. M. A. Bldg., Union Station Plaza.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
W. Schiller & Co., 6 S. Broadway.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Lawlor Sporting Goods Co., Inc., 1118 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
East Orange: H. C. Deuchler, 541 Main St.
Hawthorne: Hawthorne Home Movie Service, 142 Cedar Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Dubes' Camera Service, 26 Linden St. (Display at 36 Clifton Ave.)
Lambertville: Albert S. Hockenbury, 70 York St.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Dept. 290.
Firemen's Pharmacy Co., 765 Broad St.
Franklin Music House, 25 New St.
Motion Picture Camera Exchange, 38 Park Pl.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Sykes Drug Store, 179 Market St.
Walker Radio & Elec. Co., 318 E. 33rd St.
Princeton: Princeton University Store, On the Campus.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.

NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Hardware & Iron Co., Broadway at Arch St.
F. E. Colwell Co., 465 Broadway.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home-Movies, 194 Greenpoint Ave.
Buddy's Novelty Shop, 785 DeKalb Ave.
Camera Corner, Inc., 80 Willoughby St.
Cine Classic Library, 1041 Jefferson Ave.
H. B. Kay, 145 Jerome St.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
PARK CINE LABORATORY, 1250-51st St.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Hempstead: Agnew's, 47 Main St.
Ithaca: Treman, King & Co., care of George E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
New Rochelle: Camera Craft Shop, 673 Main St.
Ollie V. Crennan, 498 Main St.
New York City: American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
Broadway Camera Exchange, 1595 Broadway.
City Radio, 42 Cortlandt St.
ABE COHEN'S CAMERA EXCHANGE, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
Empire Camera Co., 316 Fifth Ave.
Dave Farley, News Stand, Times Bldg.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Joseph P. Hackel, 53 West 57th St.
HARRY'S CAMERA EXCHANGE, INC., 317 W. 50th St.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
Madison Mart, 403 Madison Ave.
Medo Photo Supply Corp., 323-5 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Henry Mielke, Inc., 242 E. 86th St.
Mogull Bros., 1944 Boston Rd.
MOTION PICTURE CAMERA SUPPLY, INC., 723 Seventh Ave.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
RAB SONS, 1373 Sixth Ave.
Frank Tanham & Co., Inc., 9 Church St.
Henry Westpfal & Co., 4 E. 32nd St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Port Chester: Hartnet & Mowbray, Inc., Capitol Theatre Bldg.
Rochester: Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, P. O. Drawer 522.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 183 S. Main St.
M. O'Neil Co., Dept. 19, 51 Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Alliance: England Drug Co., Main & Park Sts.
Canton: Camera Shop, 531 Market Ave., N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 648-652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
915 Euclid Ave.,
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Gross Photo Supply Co., 325 Superior St.
Sand Beach Consolidated Corp., 823 Board of Trade Bldg.
Toledo Camera Shop, 1221 Madison Ave.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.
Rochester Camera Stores Co., Cor. 4th and Boston.

OREGON

Lakeview: Getty's Photo Studio, I. O. O. F. Bldg., Center & Main Sts.
Pendleton: Snelson's Camera Shop, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sherman, Clay & Co., 817 S. W. Alder.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Johnstown: Johnstown News Co., 115 Market St.
Philadelphia: Camera Shop, 51 N. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
117 S. 16th St.
H. & R. Camera Exchange, 438 Market St.
Klein & Goodman, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Edw. K. Tryon Co., 912 Chestnut St.
John Wanamaker, Dept. 546.
Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Reading: W. F. Drehs, 541 Court St.
Scranton: Scranton Home Movies Library, 316 N. Washington Ave.
Wallace & Cook, Inc., 205 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: G. C. Dury & Co., 420 Union St.
Mills Book Store, Camera Dept., 703 Church St.

TEXAS

Dallas: E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.
H. H. Page, 115 N. 6th St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
McGaheysville: Cine Picture Service, East River Drive.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Mt. Vernon: Eldridge's Stationery Store.
Pullman: C. E. Graves.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1512—2nd Ave.
Sherman, Clay & Co., 1624 Fourth Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.

WEST VIRGINIA

Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: Twelfth St. Garage, 81-12th St.
Uncle Jim, the Movie Man (W. J. Renner), 14th & Market Sts.

WISCONSIN

Appleton: Johnston's Book Store, 311 E. College Ave.
Unmuth's Pharmacy, 208 E. Wisconsin Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Madison: Photoart House, 413 State St.
Photocraft, 305 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., Kodak Dept., E. Wisconsin & N. Plankington.
Photoart House, 844 N. Plankinton Ave.

UNITED STATES TERRITORIES

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.
Hawaii Film Supply Co., 148 S. Beretania St.

UNITED STATES POSSESSIONS

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

PUERTO RICO

San Juan: Carbia Bros., P. O. Box 828.

OTHER COUNTRIES

ALGERIA

Alger: Kodak-Patbe, S.A.F., 48 Rue d'Isly.

ARGENTINE

Buenos Aires: Casa Rodriguez, Maipu 277.
Cia Sud Americana Foto-Cine-Optica, Corrientes 624.
Rosario ne Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Anelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings', 93 Brisbane St. (next Quadrant).

Victoria

Melbourne CI: Charles W. Donne, 157-159 Elizabeth St., Cor. Bourk St.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., The Block, 284 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna I: Foto-City, Karntnerstrasse Nr. 45.

BELGIUM

Brussels: J. Van Dooren, 26 Rue Leaheau.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
Gladwish & Mitchell, Dominion Square Bldg.
Metropolitan News Agency, 1248 Peel St.
Street Photo Supply Co., 1479 St. Catherine St., W.

Saskatchewan

Regina: Bird Films, Ltd., 2325 Eleventh Ave.
Regina Photo Supply, Ltd., 1924 Rose Street.

CHINA

Shanghai: China News Co., 447 Szechuen Rd.
Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
V: Kodak Aktieselskab, Ostergade 1.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Noordwijk 38.
Soerabaia: Kodak Ltd., Paradestraat 9.

Sumatra

Menan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cberif Pacha St. and Ramleh Sta.
Cairo: Kodak (Egypt) S. A., Midan Ibrahim Pacha, Continental Bldg.
20 Sharia Maghraby.

ENGLAND

Birmingham: Harrisons-Opticians, Ltd., 86 Worcester St.
Blackburn: Edwin Gorse, 86 Accrington Rd.
Bournemouth: J. E. Beale, Ltd., Photographic Dept.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
Lonnon: E. C.: City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holhorn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
W. 1: Bell & Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28A Broadway, Ealing.
Durbin's, 66 Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).
Stockport: Hidderley Radio Sales, 48 St. Petersgate.
Yorkshire: The Midland Cine Service, 19a Briggate, Shipley.
Walter Scott, 26 North Parade, Bradford.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Monte Carlo: Kodak Pathe S. A. F., 6 Blvd. des Moulins.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etahls. J. ChOtard, 20-22 rue Bobillot.
M. Assemat, 95 rue des Petits-Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361.
Foto Schaap & Co., Spui 8.
Groningen: Capi, 3 Kleine Pelsterstraat.
Hague: Capi, 124 Noordeinde.
Kodak, Ltd., Noordeinde 10-10A.
Hans Nieuwenhuis, Thomsonlaan 57-59.
van Hoytemastraat 51-53.

INDIA

Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., Ltd., 154 Dharamtolla St.

IRISH FREE STATE

Dublin C.1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mexico City: American Photo Supply Co., S. A. Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Aucklann: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-72 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunenin: Kodak New Zealand, Ltd., 40 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskompani, Postboks 125.
J. L. Nerlien, A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., (Antigua Casa, Lemare & Co.), Villalta 220, Apartado No. 813.

POLAND

Warsaw: M. Arct, 35 Nowy-Swiat.

SCOTLAND

Aberneen: J. Lizars, 118 Union St.
Eninburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St., C1.
381 Sauchiehall St., C. 2.

SIAM

Bangkok: Prom Photo Studio, New Rd., cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda Sant Pere 3.
Manrin: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Louis Stalder (Photo Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.

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Featuring "Our Gang" and Will Rogers

"Our Gang" reenacts the boyhood of Will Rogers and his chums, while Will Rogers, as a tramp, relates how he earned enough money to purchase a birthday present for his mother. There is a clever juvenile circus and many amusing situations, with a touch of pathos. Will be popular both with juveniles and adults.

Boobs in the Woods

Featuring Harry Langdon

As a lumberjack in a northwoods camp, he becomes the rival of the big, burly superintendent for the hand of Hazel Wood, the camp waitress. Timid and harmless, Harry becomes known as a dangerous man. Afraid of almost everyone, he unintentionally cows one desperado after another, with intensely funny situations. No objectionable barroom scenes.

Catalogs
16mm. Silent
8mm. Silent
16mm. Sound-on-Film

Kodascope Libraries, Inc.
33 West 42nd St. New York City

Closeups—What amateurs are doing

"This", said Charles R. Dobbins, ACL, handing us a reel of film for review, "is a talkie. If you can't understand it, that's your hard luck." We looked at the film stock and found it was double perforation, the same as any silent 16mm. picture. We looked at Mr. Dobbins, but he merely laughed and pointed toward the waiting, silent projector. Well, it was a talkie all right—a silent one. Mr. Dobbins had produced an entire film story in which the players were deaf mutes and talked, like lightning, with their fingers.

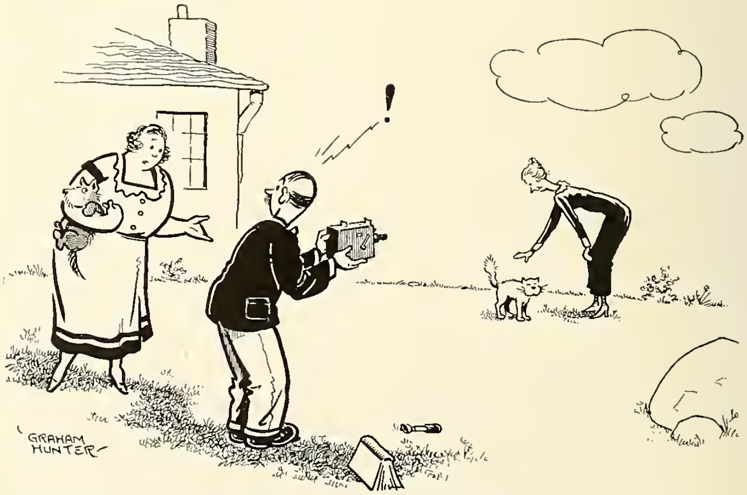
Made by an American schoolboy at a French school in Alpine Switzerland, *Telemark*, that striking and unusual film story of down mountain skiing, is back from a tour of Central European movie clubs, where, we like to think, it appeared before some of the world's great skiers. Now, here in the land of its creator, it is still doing yeoman service, starting off a new life with a screening by M. H. Sauter, ACL, before the members of the Mt. Greylock Ski Club, in Massachusetts.

When you come to that point in your photoplay or documentary film of New York City where you want the screen effect of a sleek, elegant motorcar, you might try Ubaldo Giuli, ACL, and his Rolls Royce cabriolet which sound like just the combination for the job. Mr. Giuli, who has driven for Queen Marie, Jimmy Walker and other assorted notables, offers his services to movie makers.

Out in Arkansas City, Kansas, at three thirty in the afternoon of what should have been a bright, sunny day, E. M. Barnard, ACL, took a photoelectric meter reading of the main street—and got nothing. He was trying to determine whether or not he might get a shot of the current dust storm which was making life unbearable for all but such photographic "nuts" as himself. Undaunted by what the meter told him, he set his camera at half speed, loaded it with supersensitive film, opened his $f/1.9$ lens wide and pressed the button. The slight underexposure which resulted simply adds, he says, to the general dreariness of the scene. He's glad he got the shots but hopes there won't be another opportunity for such subject matter.

Now here's another yarn about John V. Hansen, ACL, well on his way to becoming legendary in the realm of color filming. It seems that he was strolling on the deck of a North Cape cruise ship, with camera of course, when he was approached by another camera toting passenger. "I see," says the passenger, "that you are a movie maker. Shooting black and white?" "No," replies Mr. Hansen, "I thought I'd try a little Kodacolor." "Maybe I can help you," offers the passenger, who then went on to discuss the mysteries of good color filming. "You ought," concluded the passenger, "to read this article on the subject in this magazine. It's swell stuff!" He proffered a copy of Movie Makers, open at a discussion of color filming. "I would," said our hero, blushing a deep Kodacolor red, "if I hadn't written it."

If you're thinking of going to Maine to make movies this summer, you may want to get in touch with G. A. Noyes, ACL, of Houlton, for a few tips on good fishing, filming, etc. He'll be glad to have you write him, care of the Amateur Cinema League.



"Aunt Sadie is pretty thin, George—maybe you'd better try one of those **double** exposures."

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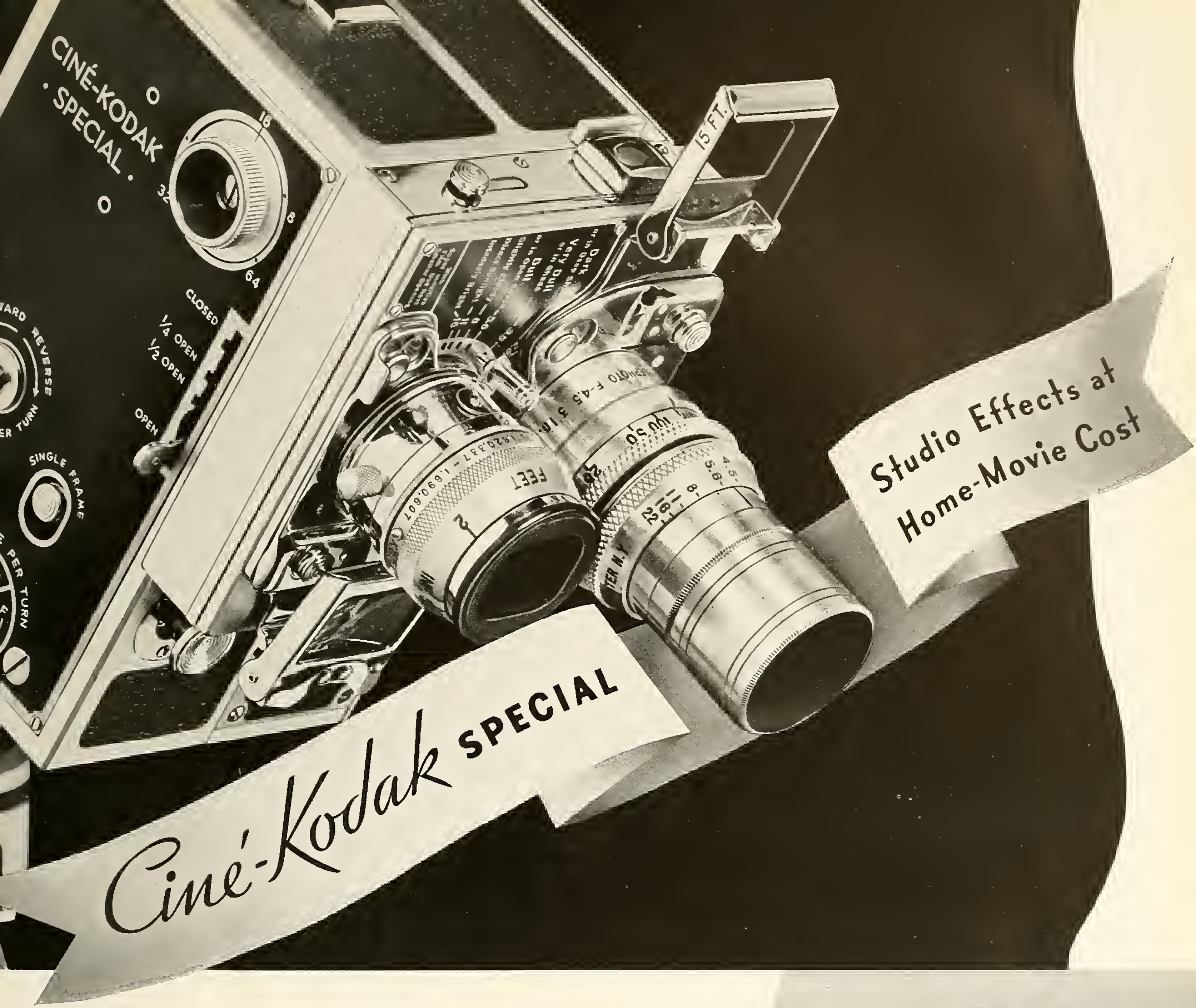

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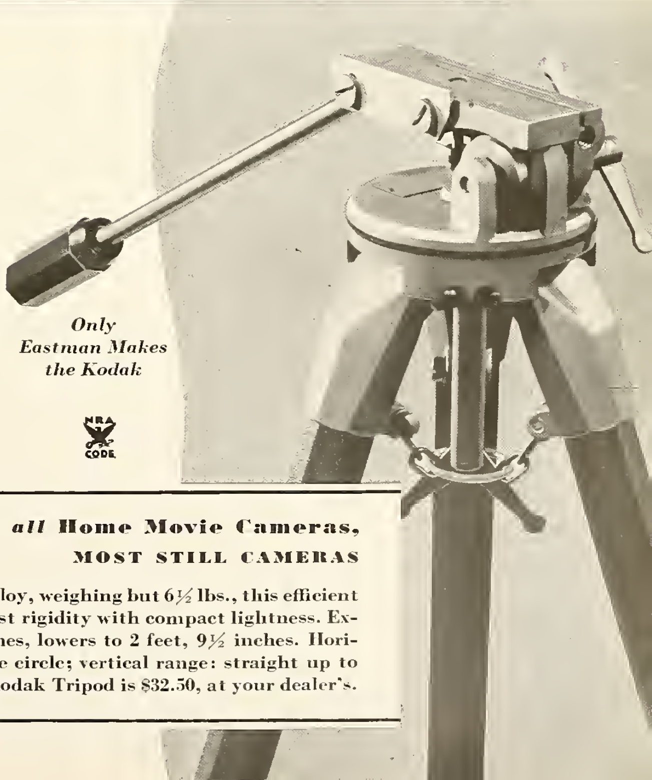

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HERE IT IS!

Bell & Howell's new FILMO STRAIGHT EIGHT

A jewel in construction and design
A marvel at movie making

So small and light you scarcely know you're carrying it, the new Filmo Straight Eight—tested and proved by the equivalent of years of operation—will make 8 mm. movies for you with all the dash and brilliance you've been looking for.

This new Filmo uses 30-foot spools of 8 mm. extra fine grain "Filmopan" panchromatic reversible film at $1.45 per spool, which includes processing and post paid return ready to project.

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The price? Only $69. Delivery after July 1.

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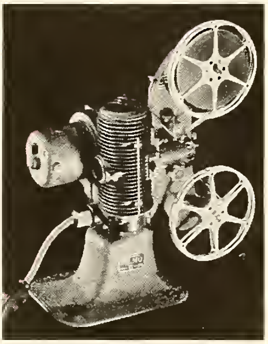
Rock-steady 8 mm. movies are assured when taken with the Filmo Straight Eight Camera and shown with the Filmo Eight Projector, because these instruments are matched as to the method of film registration at the aperture. The Filmo Eight Projector offers brilliant 400-watt illumination, easy operation; fast F 1.6 lens, still projection, gear-driven power rewind, and many other features. Price, $125, case included.



Model A carrying case accommodating camera, 2 films, extra lenses and filters. Brown leather, plush lined. Strap handle and shoulder strap. Price, $6.

Model B case, accommodating camera alone, with shoulder strap and with slits for attaching to belt. Heavy brown leather, unlined. Price, $3.

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PROFESSIONAL RESULTS WITH AMATEUR EASE

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

25c

JULY, 1935

What membership in the AMATEUR CINEMA LEAGUE will bring you—

1. **MOVIE MAKERS** ■ Membership includes a subscription to Movie Makers, a monthly magazine covering every phase of amateur filming, including timely articles on all aspects of movie making technique. Not only does the magazine keep you abreast of all new developments in method and equipment, but it includes in each number several articles designed especially to introduce the new enthusiast into the craft—articles which will present fundamentals of camera operation intelligibly and enjoyably.
2. **TECHNICAL CONSULTING SERVICE** ■ The League's technical consultant will answer any member's question by letter, by 'phone or in person if the member calls. He offers advice and help on exposure, focusing, use of filters, editing, titling or interior lighting—in fact, the whole range of technical problems. This service is not syndicated, but actually individual; the consultant will give full attention to any member's problem, sending him a full discussion, illustrated with diagrams, examples, etc., if necessary.
3. **CONTINUITY AND PHOTOPLAY SERVICE** ■ The continuity consultant will aid you in planning specific films by making continuity and treatment suggestions indicating how to get the most effective results not only in the reel as a whole, but in specific shots. In addition to this aid in "planning in advance," he is always glad to make suggestions for future work. He will give specific suggestions for writing scenarios, he will prepare title wordings and outline new subjects for filming. Detailed service in planning business, professional and industrial pictures is offered.
4. **CLUB SERVICE** ■ Should you wish to organize an amateur motion picture club—either a group to produce photoplays or a club of amateur cameramen—the club department can aid you. Complete organization material, based on the experience of hundreds of clubs, is available. Program suggestions are offered and A CLUB FILM LIBRARY, made up of outstanding films produced by clubs, is circulated among clubs without charge.
5. **FILM REVIEW SERVICE** ■ You may send in any films you wish for criticism and suggestions by the technical and continuity consultants. The member will receive a detailed letter about each picture screened. Editing and titling suggestions are offered and advice on technique for the future is given.
6. **BULLETINS** ■ These are supplied to members without charge. They are of two classes, some covering general subjects on which the amateur wishes detailed information for ready reference and some covering special subjects. The more important bulletins are attractively printed as bound booklets, while others are clearly and legibly mimeographed. Members will, on request, be sent all or any bulletins that are in print. A member may at any time request that all future bulletins be sent to him as they are published. These bulletins can be secured only by membership in the Amateur Cinema League and are not otherwise available. Printed bulletins now current are:

   Exposure in Essence
   Scenarized Film Plans
   Titling Technique
   Travel Talk
7. **SPECIAL SERVICES** ■ These two important special fields are available through the PLOT SERVICE CHART and the TITLE SERVICE CHART by means of which members may secure individually prepared plots and detailed aid in title making. These charts are supplied, on request, to members only.
8. **EQUIPMENT SERVICE** ■ New equipment is being announced constantly and this service will help you to keep your own equipment modernized without duplication of purchases. The League aids members in locating new equipment, in making out filming itineraries and equipment lists and in securing specific films to fill in reels. It will also lend its services to facilitate relations between members and manufacturers and dealers, if this should be requested, and will secure information for its members on conditions affecting movie making in foreign countries.
9. **MAKING BETTER MOVIES** ■ A 205 page book on amateur movie making is sent to every member. Written in clear, non technical language, this book gives directions for every process, every device and every trick in movie making that you will be likely to use. It tells you, step by step, just what to do and how to do it to get the best results from your camera and projector.
10. **FILM EXCHANGE** ■ This service on a loan basis is made possible through League membership. As a member, you may list your films in the Film Exchange for temporary loan among members and receive in return the listing, by your fellow members, of hundreds of other reels, available directly from member to member. Available only to members who list films for exchange.
11. **PUBLIC RELATIONS** ■ The League has been able to accomplish much for amateur movie makers. It secured national legislation abolishing the former duty on amateur films, under regulations that are very fair to amateurs. It has aided in opening previously closed filming areas to amateur cine cameras. Further, the League acts as a clearing house for all ideas about movie making and announces these monthly in Movie Makers, which is written by amateurs and for amateurs. Amateur needs are told to the industry that provides equipment, and often new and necessary articles have been developed at the instance of the Amateur Cinema League.

AMATEUR CINEMA LEAGUE, Inc.
105 West 40th Street
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Date ....

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $.................., made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $4.00 in Canada, $3.50 in other countries.)

MEMBERSHIP ....$5 a year (Canada $6)

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for use in
FILMO STRAIGHT 8
CINE CAMERAS
From
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BELL & HOWELL
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"What movies!" say the amateurs. "Who'd think a 1½-pound camera so tiny would make life-size movies with such sparkle and clarity? And how little the film costs! I can take all the movies I want to, with this new Filmo."

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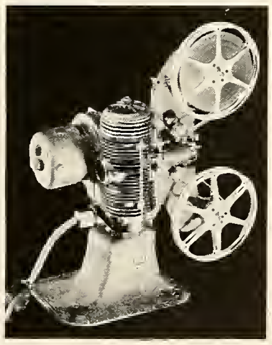

Filmo Eight Projector

Filmo Eight Projector Features

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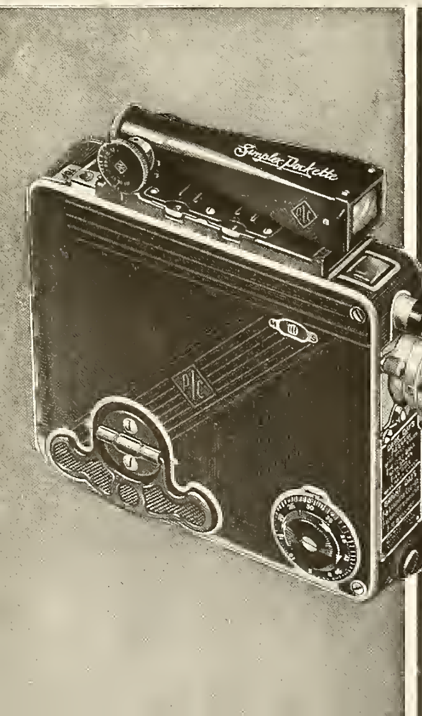
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MOVIE MAKERS

Charles DuBois Hodges, ACL

The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 10 July, 1935 Number 7

Cover design . . . . *Lloyd Coe*
Featured releases 286
Free films 286
Beware of shackles, *editorial* 289
Cine filtering . . . . *Dr. Walter Clark* 291
What Dufaycolor offers . . . . *Robert Woodman* 293
Yosemite's cine map . . . . *Kenneth P. Grethel* 294
Beaches, pools and camera ways . . . *Edwin T. Schwarz, ACL* 295
Amateur clubs . . . . *James W. Moore, ACL* 296
Practical films 297
New York's traffic lanes . . . . *Laurence Critchell, jr., ACL* 298
Camera angling . . . . *Epes W. Sargent, ACL* 299
The clinic . . . . *Frederick G. Beach, ACL* 300
Persuading the sun . . . . *D. W. Norwood, ACL* 301
Home spinning habitants . . . . *Duncan MacD. Little, ACL* 304
News of the industry . . . . . . *Russell C. Holslag, ACL* 306
Art title background, *photograph* . . . . . *Ewing Galloway* 317
Around the world with Movie Makers 319, 320, 321
Closeups 322

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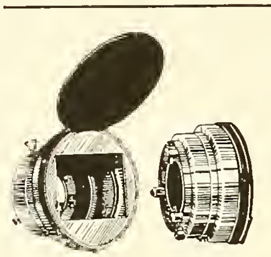

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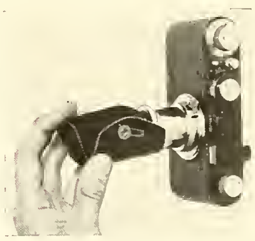

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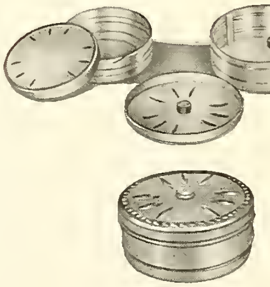

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Featured releases

■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ Bass Camera Co., Chicago, Ill., serves the territory within a 1,000 mile radius of Chicago with a sound on film library.

■ Bell & Howell Co., Chicago, Ill., offers, among other Filmosound releases, *Zane Grey's Scrapbook,* four single reels as follows: *Primitive; South Seas; On the Blue Pacific; Isle of Love. Conflicts of Nature,* six individual reels of microscopic motion pictures, also is available.

■ Cine Classic Library, Brooklyn, N. Y., has entered the sound on film field with subjects for sale.

■ Eastman Kodak Co., Rochester, N. Y., will be glad to send a catalog, on request, listing Cinegraph releases in either 8mm. or 16mm.

■ Film Library of New England, Boston, Mass., offers 16mm. sound on film subjects for camps, hotels and resorts during the summer season. Features, novelties and cartoons are available with or without projector and operator.

■ Kodascope Libraries, Inc., New York City, has available *Wild Puppies,* an Our Gang comedy, and *Aladdin and the Wonderful Lamp,* a film of the remarkable achievements of this legendary power.

■ Nu-Art Filmco, New York City, offers sound on film subjects as follows: nineteen separate reels of the *William Burns Detective Stories;* six single reels of *Football for the Fan,* each reel showing a different feature of the game; two six reel features, *The White Renegade* and *I Can't Escape.*

Free films

■ *To borrow the films listed in this department, simply send in your name and address to Amateur Cinema League, Inc., 105 West 40th Street, New York City, specifying the* TITLES *of the films desired. When films are limited to groups, the type and approximate size of the audience must be given. Films are loaned free except for postage. All transactions regarding booking dates and shipping arrangements are effected between distributor and applicant after the League has forwarded name and address of applicant to distributor. Please do not request a list of films from which to make a selection, as no list is available. Any one in the United States may apply for films reviewed, as this service is not limited to League members.*

■ *Life at a Military School,* four reels of 16mm. produced under the direction of Major H. C. Durston, ACL, and reviewed through the courtesy of The Manlius School, shows the activities and advantages of preparatory school training at that institution and what a prospective student may hope to gain by attendance.

■ *Farther Faster Safer,* 16mm. or 35mm. sound on film, reviewed through the courtesy of The Pennzoil Company, records transportation progress from the days of the covered wagon to present coast to coast air liners. The theme is speed — automobile races, transport planes and streamlined trains. Two versions are available, one running two and a half reels and the other one and a half reels. Distribution is limited to group screening where a sound on film projector is available.

■ *Fighting the Dust,* one reel, 16mm. or 35mm., reviewed through the courtesy of Goodyear Tire & Rubber Company, is an exciting film of motorcycle racing. Riding over a fast track through clouds of dust, the contestants furnish innumerable thrills for the spectator.

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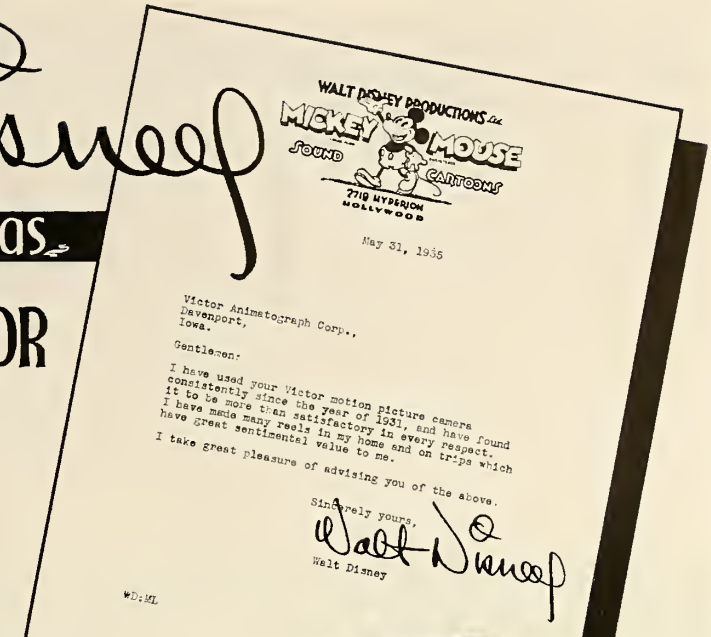

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May 31, 1935

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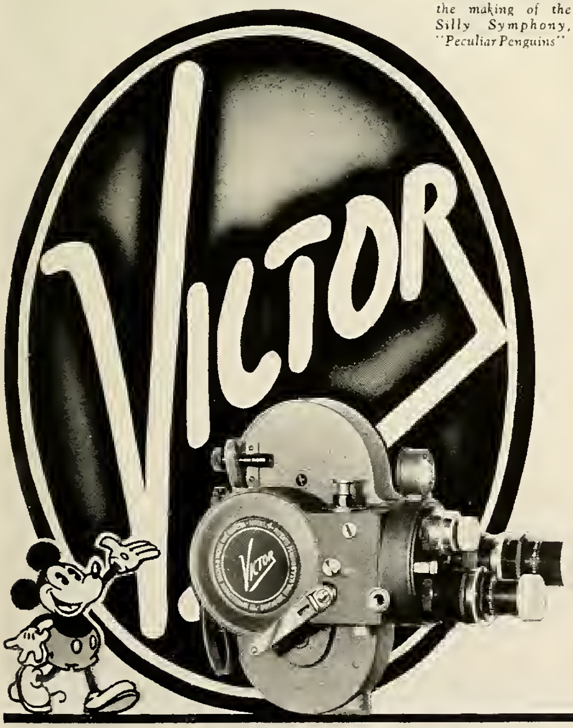
Walt Disney
Walt Disney

WD:ML

Right: Mr. Disney's 4-year old VICTOR being used to record the actions of live penguins prior to the making of the Silly Symphony, "Peculiar Penguins"



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Beware of shackles

PERSONAL filming is newer and less defined in form than was English literature at the time Geoffrey Chaucer wrote the *Canterbury Tales.* A Fourteenth Century idiom, a Fourteenth Century taste and a Fourteenth Century tradition of literary interest, all of which seem now to us so remote as to be practically without traceable ancestry, imposed a definite, although an unwritten, form upon Chaucer's expression. In medieval Germany, musical composition developed the rigid canon that Richard Wagner, centuries later, burlesqued for all time in *Die Meistersinger.*

If intelligent men have learned anything from the history of art, they must be convinced that all efforts to regiment and define the form of creative expression are not only ineffectual in the long run but specifically anti social as well. English writing and German music today, were they limited by the bounds of Fourteenth Century propriety and Nuremberg formalism, would be incapable of making their enormous contribution to the intellectual and emotional richness of the modern era. They would, in military rifle parlance, be "present but not firing."

The proponents of certain plans now presented in Europe for the regimentation and definition of the world of personal filming would be well advised to abandon for a while the elaboration of theory and to take up the study of esthetic history, so that they might estimate the probable effect of their futile schemes. Personal filming is scarcely a decade old, yet it is proposed that it be correlated and systematized, made subservient to the immature judgment of ambitious autocrats. The status of an amateur filmer is to be fixed within narrow limits, while personally produced motion pictures intended for practical use are to conform to internationally established criteria. Experimental freedom should give way, according to these bureaucrats, to production supervised by super national congresses. If the needs of any one country, having been studied, estimated and stated by a representative body in that country, should happen to differ from the international yardstick, so much the worse for the practical men who were rash enough to define those needs. Off with their heads!

The Amateur Cinema League has, since 1926, been serving personal filmers in many countries. It has performed this service without regimentation, without autocracy and without bureaucratic red tape. When individual movie makers have had need of help in making family films, this help has been forthcoming; if they wished to make travel records, the League has offered suggestions; if the filming intention was to create something imaginative and artistically experimental, the League's consultants have aided; if a personal filmer has wanted to use his film production in a practical application, he has had service concerning his problem. Nobody has been forced to accept any classification or to conform to cinematographic canons.

To all efforts that would impose shackles on personal filming, the Amateur Cinema League opposes a sharp disagreement. It does not intend to become the butt, six centuries hence, for the satiric barbs of a new Wagner. It does not propose, now, to be guilty of chaining a new art, scarcely out of its swaddling clothes, with the gyves of pedantic formalism. Personal movies will be as good, as wise, as effective as the persons who make them, and no better. No matter what international congresses may or may not say, films will be used for whatever purposes seem good to the makers. The Twentieth Century has learned the lesson of freedom. Let there be no medievalism in its filming!

William M. Rittase

Romance for two

MOVIE MAKERS

Cine filtering

DR. WALTER CLARK

The why and how of using filters for movie making

A FILTER is a separator, and the appliance best known by the name is employed to separate solid materials from liquids. In its photographic application, a filter is a device which removes certain portions of the spectrum and passes the region of the spectrum which it is desired to use in making the photograph. It may also allow other parts of the spectrum to pass, such as the infra red, but if the film is not sensitive to them they are generally of no account.

In photography, filters are grouped into several classes according to the purposes for which they are used. They include orthochromatic, contrast and neutral density filters, effect filters and filters for other special purposes, such as color photography. With the exception of filters for color work, they are used almost exclusively out of doors, and particularly for rendering clouds in the sky, lowering the relative brightness of the sky, controlling contrast and for producing special effects, such as the semblance of moonlight by daylight.

The two important uses of filters are for "orthochromatic" photography and the control of contrast in the subject. The photographic film does not "see" in the same way that the eye sees. All films are sensitive to a region to which the eye does not respond at all—the region of the near ultra violet, which lies just beyond the end of the visible violet of the spectrum. In addition to this, they are all sensitive to violet and blue. The orthochromatic films respond also to green, while panchromatic films respond to all the colors which the eye can see. Panchromatic films, although sensitive to all visible colors, do not record them in the way that they impress the eye, for this organ is most sensitive to green light. Green appears brighter to the eye than the colors lying to each side of it in the spectrum, blue and violet on one side and red on the other. The film, on the other hand, records the ultra violet, violet and blue most intensely. There is no film known which responds to green or red light more readily than to the ultra violet, violet and blue region of the spectrum. It is true that the materials of the supersensitive panchromatic type have a high sensitivity to green and red light, but it is actually much less than their blue violet sensitivity. Their red speed only becomes effectively very high, as compared with their response to the blue violet, when they are used with light sources which emit a great deal of red light and relatively little violet and blue. It is for this reason that they are very fast to artificial light sources, such as the Photoflood lamp, as compared with films which have little or no sensitivity to red light.

It is clear, therefore, that, in general, film alone cannot give a black and white representation of the relative tones of objects in the same way that the eye sees them, although a panchromatic film obviously can give better reproduction than one which does not respond to green and red light at all. By suitably modifying the light which falls on the film, however, it is possible to obtain any degree of approach to correct tone rendering, or "orthochromatic" reproduction, and also to obtain deliberate departures from it, so distorting the true color values. It is the function of a filter to modify the light in the desired way. It is very rarely that real orthochromatic rendering is required in photography. An approximation to it is normally sufficient to make a picture appear faithful to the subject, and it can be achieved without the considerable increase in exposure which might be required with a filter which gave perfectly correct tone rendition.

An approach to correct rendition of tones in black and white can be achieved by the use of a filter which prevents the ultra violet and part of the violet and blue radiation from reaching the film. Such a filter is of a pale yellow color. It is best known for giving improved rendition of clouds against a blue sky. The sky appears blue because the dust and water particles and molecules of the upper air have a greater reflecting power for the light of shorter wave length than they have for green and red. The blue light from the sky is relatively deficient in these longer waves, and more so the higher we ascend into the air. On the other hand, a cloud appears white because it reflects blue, green and red light strongly. If, therefore, a photograph is taken with a filter over the lens which absorbs the ultra violet, violet and blue, it will reduce the effective intensity of the sky light relatively more than that of the clouds, and so the sky will appear darker in the picture and the contrast between the clouds and the sky will increase. The deeper the yellow color of the filter, the darker will become the sky, until if a red filter is used, which absorbs all blue and green light, the sky will appear black.

The effect of a yellow filter in rendering clouds against the sky varies with the altitude. For instance, a "K 1½", "K 2" or "CK 3" filter, which gives satisfactory contrast at low altitudes with film of the supersensitive panchromatic type, will render the sky very dark at an altitude of, for example, 10,000 feet on a mountain in the summer.

A common function of a yellow filter in landscape photography is to "hold back" the sky by absorbing the ultra violet and violet light from it, so that objects in the foreground may be given full exposure without overexposing the sky.

Yellow filters used in this way give a nearer approach to orthochromatic rendering than is obtainable without them.

With films of the ordinary panchromatic kind, in fact, the best approach to true rendering of tone values in daylight is obtained with a filter having characteristics similar to the "K 2." In the earlier days of photography, before panchromatic films were available, grass and the leaves of trees in a landscape always appeared dark in the picture. With the present day films, however, and a yellow filter, the greens are lightened and a much more pleasing result is obtained. Naturally, the filter must be suited to the subject and the effect it is desired to obtain. For instance, if a very deep yellow filter is used, such as the Wratten "G", grass and leaves may appear almost white and the sky too dark. In flower photography, yellow flowers may be indistinguishable from white ones. A yellow filter having the characteristics of the "CK 3" or the Wratten No. 2 is the most generally useful. It will give the very pleasing results with such subjects as beach scenes, yachting, sunsets, mountains, snow pictures and any highly colored scenes. Such a filter should not be used for closeups, as it tends to make the faces appear somewhat chalky.

Supersensitive panchromatic films are much more sensitive to red than ordinary panchromatic materials, and in order to obtain correct rendering with them it is necessary to cut out some red light in addition to the ultra violet, violet and blue. A filter which will do this is pale green in color, and one especially made for photographing in daylight is the Wratten "X 1." The advantages of correct rendering given by such a filter over the lower correction of a yellow one, however, rarely justify the increased exposure required—"X 1" requires double the exposure of "K 2".

It often happens in making "orthochromatic" pictures that two subjects which look markedly different to the eye may have the same tone value when reproduced in shades of gray, and consequently appear equally bright in the picture. This can occur when there is a marked color difference between them which distinguishes them visually, such as bright red flowers in a field of golden grain, or a yellow haystack against a deep blue sky. In a truly orthochromatic picture, it may be impossible to distinguish between the flowers and the wheat or the stack and the sky. To make them distinguishable on the screen, we must introduce some distortion in their relative tone values—that is, to increase the contrast between the two, making one lighter than the other, or vice versa, according to the nature of the subjects. The rule to follow in a case such as this is a very simple one, although it involves an elementary knowledge of the parts of the spectrum that go to make different colors. The rule is: *When it is desired to increase the contrast in the rendering of two colored subjects, a filter should be used which absorbs light of the color it is desired to reproduce dark and freely passes the color to be rendered light.* In the case of the blue sky and yellow stack mentioned above, it might be preferable to make the sky appear somewhat darker than the stack in the picture. A yellow filter, which absorbs the blue of the sky and transmits the color of the stack, would enable this to be effected satisfactorily.

Pictorial photographers usually aim at getting what they call "atmosphere" in their landscape pictures. Atmosphere in this sense means haze, and a picture having atmosphere is one which shows the effect of haze and consequent softening or loss of detail in distant subjects. Scenes of distant objects photographed without a filter usually show more haze than is seen by the eye. This is because the water droplets of atmospheric haze scatter ultra violet and violet light very effectively. All films are very sensitive to these wave lengths, and so the distant objects appear as if photographed through a fine ground glass. The eye is insensitive to ultra violet and of low sensitivity to violet light, so that it does not perceive quite as much loss of distant detail because of haze as does a film used without a filter.

If a filter which absorbs ultra violet and violet light is used, the film will not record the light of these wave lengths scattered by the haze, and will therefore appear to penetrate the haze and record distant objects much more clearly. The deeper the yellow color of the filter, the better is the haze penetration. There is a tendency to lose, however, the pictorial quality of atmosphere which is often desirable in a photograph. When a yellow filter is used to render clouds in the sky and bring up the foreground, its effect in cutting haze must be remembered, and the filter selected appropriately. For certain types of work, however, and particularly for cinematography from the air and telephoto work, the elimination of haze is important, and a deep yellow filter, such as the Wratten No. 12 or No. 15, will be used. In some cases, a red filter, Wratten No. 25 or 23A, is employed.

A field in which filters can be used with considerable success is that of marine photography. It is often desired to photograph water sequences so that the water appears much darker than surrounding objects. The selection of filters for this depends upon the blueness of the water, which is often governed by the blueness of the sky. If the water is very blue, a deep yellow or red filter will cause it to be rendered dark in the final picture. If the water is muddy, it reflects no blue sky, and then even a deep filter will not appreciably change the rendering.

The filter selected for the photography of special effects will depend obviously on the effect desired. If it is simply one of increased color contrast, the filter should be selected according to the rule already given. One filter employed almost exclusively for effect work is the orange yellow Wratten No. 72 filter. This is used for obtaining moonlight effects by photographing in sunlight, and it must be used with film of the supersensitive panchromatic type. Exposures by true moonlight would be so long as to be quite impracticable for motion picture work. Its effects can be simulated at night time by the use of powerful lighting units, but the inconvenience of using these outdoors away from the studio is obvious. Some semblance of moonlight can be obtained by underexposure—perhaps by stopping down the lens, or by using a neutral density filter in front of it. The effects are much more natural, however, when the No. 72 filter is used. The factor of this filter is high and it therefore requires a large aperture lens and supersensitive panchromatic film.

For interior work by artificial light, such as the Photoflood lamp or Mazda studio lamps, filters are not required. In the ideal case, for truly orthochromatic rendering, a green filter should be used (Wratten "X 2") with supersensitive panchromatic films and incandescent tungsten filament lamps. In practice, however, the results obtained without a filter are generally perfectly satisfactory, and they are scarcely ever used in standard motion picture practice. The omission of the filter has the advantage of considerably reducing the exposure.

Since the purpose of a filter is to absorb some of the light which would affect the film if no filter were used, it is obvious that it demands an increase in exposure. The number of times by which the exposure without a filter must be multiplied to give a good negative with a filter is known as the filter factor. It naturally varies with the type of film and the nature of the illumination. The table on page 308 shows the factors for a number of filters with Ciné-Kodak films used in daylight.

In certain cases, it is desirable to use a camera out of doors in bright sunlight and yet work at the full aperture of the lens in order to have small depth of field. The normal way of reducing exposure is to stop down the lens, but this increases the depth of field, or the distance from the camera over which objects are in sharp focus. Such an increase in sharpness of objects distant from a close main subject is at times undesirable. This may be so, for instance, when it is desired to run exterior shots in sequence with interior pictures and maintain the image quality as nearly comparable as possible.

The exposure can be shortened in such cases, without stopping down the lens, by using a neutral density filter (Wratten No. 96). This is a neutrally gray filter which cuts down all wave lengths in equal proportions; it is obtainable in various densities. For example, a filter having a density of 0.3 transmits half the light and has, therefore, a factor of 2. Its use is equivalent to stopping down from, for example, *f*/1.9 to *f*/2.7. A filter having a density of 0.5 transmits one third of the light and therefore has a factor of 3.

Neutral density filters can be

[Continued on page 307]

Ewing Galloway

Spray and sea can be shown perfectly in color mediums

What Dufaycolor offers

ROBERT WOODMAN

English addition to richly colored 1935 cine season

THE processes of today for obtaining natural color in the 16mm. motion picture, aside from their new simplicity and ease of application, restore one valuable lens attribute to the amateur. This attribute I call "benefit of diaphragm"! If such an unusual term needs an apology, if it seems to be coined merely to attract attention, then I reply that the recently freed use of the lens diaphragm for color movies deserves extra attention.

The diaphragm is an important adjunct in the technical and practical behavior of any lens. Everybody knows that, in bright light, it may be closed down and so confer an increase in depth—an added range through which the subject can move toward or away from the camera without the image losing sharpness of focus on the film. Also, with a smaller diaphragm stop, fine focusing with tape line or distance meter is not necessary. These conditions make fixed focus lenses possible. Sharper definition is more easily achieved. All these are concomitants of "freedom of diaphragm."

Why was one formerly limited in the use of the diaphragm when making color pictures? Because multiple images of a tricolor filter had to be focused on the film and, because of technical considerations, this tricolor filter, composed of three vertical bands, was placed over the taking lens, directly in front of the diaphragm. The film had to register the effect of all three filter bands and, if you began to close the diaphragm down, this would start to cut down on the area of the two outside, vertical bands. So, the lens had to be locked open at a critical, large aperture to preserve the tricolor filter balance, and the user lost his "benefit of diaphragm."

The purpose of this tricolor filter was to get itself focused on the film a great number of times; in truth, its image was actually *projected* on the film in this way. Thus all these tiny, juxtaposed images were, in reality, little filters on the film itself, which sorted out the colors of that part of the picture image that happened to fall upon them. In projection, the reverse occurred—each part of the image, thus affected, was projected through the corresponding filter band and the result was a color picture, a picture composed, really, of a mosaic of tiny filter images.

A new natural color process, recently introduced from England, makes use of this very same principle, which is an effective one. However, the new color process does not involve a complicated optical system for projecting the filters, because the filters are an integral part of the film itself. They are printed actually on the film, between the emulsion and the base, and hence they never can come out of alignment with the image itself. The new color film is known as Dufaycolor, so called from its English inventor, Louis Dufay.

The highly ingenious method by means of which these tiny filter squares are printed on the film, side by side, in absolute juxtaposition, twenty to the millimeter, is extremely interesting and is a tribute to the mechanical refinements of the machinery used in the process. Dufaycolor is an additive system, in which the film is coated with a mosaic of these tiny, transparent filter areas arranged in alternate successions of red, green and blue throughout the entire area of the picture. If the color of each of these tiny filters has been chosen properly, the eye will synthesize this extremely fine filter screen, or réseau, and the screen will appear a neutral gray, with no single color predominating! This is what we should expect, as of course we know that the sensation of white light to the eye is produced by combining the colors of the spectrum in proper proportion.

The réseau is created by Dufaycolor in a very interesting way. The film base is first coated all over with one of the filter color elements—it doesn't matter which. After this is done, a microscopically cut metal roller picks up a fluid called the "resist" and prints it over the color area, just as a printing press would print a series of very fine lines on paper. Wherever the resist is printed, the initial

[Continued on page 310]

Yosemite's cine map

KENNETH P. GRETHEL

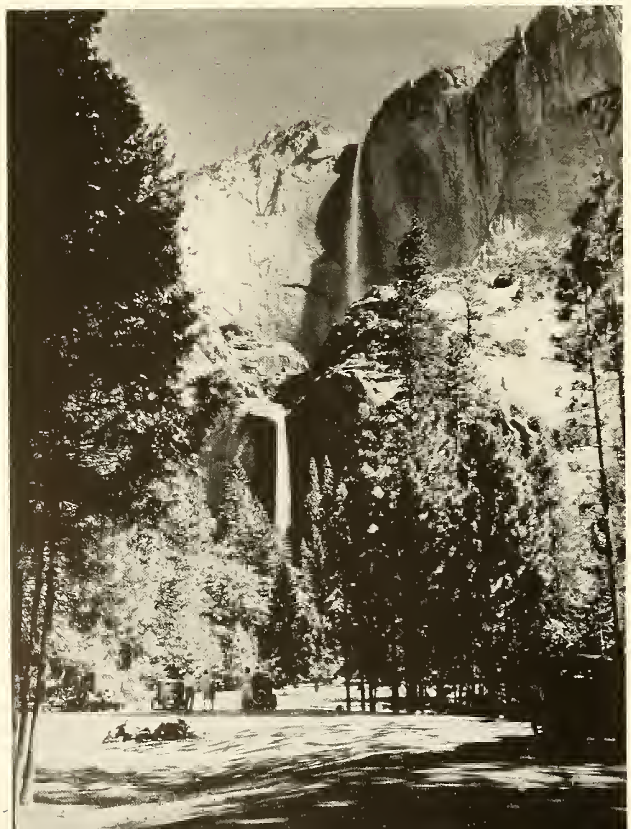
FOR the amateur movie maker who delights in beautiful scenic mountain country, Yosemite Valley and National Park are unsurpassed. For sheer power and grandeur on the screen, the many waterfalls of this region are without equal as cine material. Huge monoliths of rock, with winding streams, roaring cascades or snow fed lakes, are rich in photographic possibilities. A telephoto lens is not necessary to film closeups and near shots of the bears and deer, or even the smaller animals. The Indians, too, are willing to be photographed as they make arrow heads and baskets or present their various dances. Movie making seems unlimited in its scope of interest in Yosemite, and to the north of the Valley lies the great San Francisco water project, the Hetch Hetchy dam, a mecca for those who like to film engineering accomplishments.

Many general continuity treatments are possible. Motoring in Yosemite might be the cine theme for the average motorist who explores the Valley and some of the High Sierra country, in which case his car would be the connecting link in the film. Hiking through Yosemite would be another theme, and in this one the cameraman would present trails and scenes from the hiker's point of view. Still another variation is offered by the old Indian Village and the Indians, which make it possible to use Indians only as characters.

If you are the average tourist, you will enter from Merced. Fade in on a scene of the car rounding a curve by the Merced River and follow with another shot as you progress into the higher mountains and stop to admire the now roaring cataract of the Merced. Then show the Ranger Station; take near shots as you receive your permit, and make a closeup of the sticker on the windshield. Park the car and have the cameraman walk ahead through the arched rock and station himself on the other side. Start the scene with the rock nicely framed and then show the car entering in the background and passing through the opening in the rock.

Lower Fall can be filmed easily from the Valley's floor

Publishers'



From this point you will enter the Valley proper. Start with a shot from Valley View. (A wide angle lens may be used here to advantage.) Bridal Veil Falls will lend action to this scene and will catch the eye, so it would be well to follow with closer shots of the falls from different angles. For the best scenic shots in the Valley, stay along the river, include some water in the picture and use the branches of trees to frame the scenes. This method will lend interest to such subjects as El Capitan, the world's largest monolith. Climax the sequence with a sunrise picture of Mirror Lake. For a novel effect, open on the reflection and slowly raise your camera to the real scene.

Most of the tame animals will be found on the floor of the Valley, so that it would be well to include the shots of them at this point. Give this sequence a title but tie it in with the Valley scenes. To secure pictures of the deer in their natural surroundings, go to the meadows at the lower end of the Valley about seven thirty in the morning, for many charming shots can be made then and the light is quite bright. Take small groups of deer feeding and drinking from a still pool at a turn in the river. This type of picture will find much more favor than the usual one in which some member of the family feeds the deer.

The bears are best filmed when a few people are present, as they give the bears something other than the camera to think about. However, try to keep the people out of the camera field. The smaller animals, such as squirrels and chipmunks, will eat out of one's hand, giving many opportunities for excellent shots. Birds, such as the grouse, that are found at the higher elevations are easily filmed and may be approached fairly closely.

The Indians might also come in for their share of footage at this point. If you ask permission, they will let you film to your heart's content. July 4th of each year is Indian Field Day, and they come from the surrounding mountains for the event, which offers a variety of unusual subjects.

Leaving the Valley, the next subject in logical order will be the hikes to various points on the rim. It is better to handle each hike as a separate story sequence, bringing the audience back to the Valley at the conclusion of each one. The one day hikes from Yosemite Valley might well include: Glacier Point and Sentinel Dome; Yosemite Falls, Eagle Meadows and Peak; Happy Isles, Vernal Falls, Nevada Falls and Half Dome.

When going to Glacier Point, start early and go by way of the Ledge Trail if possible, for the early morning sun striking the top of the peaks will make a magnificent sequence that can be secured from this trail. At Glacier Point, whole ranges of mountains will be spread out before you. Photograph only single peaks or groups that are outstanding, such as Half Dome and Starr King. Then continue the hike further to the top of Sentinel Dome. Here you will find the famous Lone Pine, which almost could make a film by itself, so interesting are its wind blown formations. Do not forget that you are on a hike and remember, therefore, to catch occasional

[Continued on page 309]

Making the round of the park with a filming scheme

William M. Rittase

The old swimming hole might inspire a summer cine idyl

Beaches, pools and camera ways

EDWIN T. SCHWARZ, ACL

WHAT sports subjects are more attractive on the movie screen than swimming and diving? They offer graceful motion, beautiful, natural backgrounds, an atmosphere of action and gaiety and colorful costumes. In black and white, water sports movies constitute one of the most successful attractions of the amateur screen, and in color there are but few subjects that have greater appeal. This year, it is possible, without complexity, to record the true colors of the blue water, sparkling white sand, tanned skins of the bathers and vivid bathing costumes.

Whether the movie is made in black and white or in color, it will be desirable to recreate the environment of the action. On the beach, this might be done with an opening shot of the sun glistening on the water, followed by scenes of the waves breaking on the sandy beach, the wind blowing the long blades of grass and then the bathers joyfully jumping up and down in the breakers. Fade out the last scene of this sequence and then fade in on another sequence showing somebody half asleep in a comfortable chair at home. (Since beach scenes require a stop of *f*/11 or *f*/16, you will not be able to effect a fade out by closing down the diaphragm as you can for interiors. This means that you will have to use a fading glass if there is not a variable shutter on your camera.) Show the person in the chair being awakened suddenly by a friend who arrives with the customary bathing suit bag and lunch. Finally the chap in the chair is persuaded to come along, and a scene shows them leaving the house. Another shot would present their arrival at the beach. This type of sequence might be a good introduction to a film of a day at the beach or pool.

Large outdoor pools usually offer the best facilities for motion pictures, for one may get close to the swimmers and divers and take shots from all angles, whereas at the beach this would be difficult, if not impossible, without the use of a boat. The pool also permits the use of a tripod, so essential for steady screen images. One of the most important things to remember, in all sport pictures and particularly in the case of diving, is to start the camera long before the action takes place. This prepares the spectators for the action that is to follow, beside producing an effective pause that emphasizes the gracefulness of the motion.

Water movies are opportunities for alert cine filmers

It is usually permissible to cut the scene during the action, but in diving pictures it is preferable to continue filming the last scene of a dive until the person has reappeared on the surface. Possibly there is a psychological reason for this, for we naturally abhor the idea of somebody disappearing under the surface of the water. Remember that the eye can follow a swiftly moving object much more readily in real life than it can the image of that same moving object on the screen. Therefore, it is wise to take all diving pictures at thirty two frames a second, if your camera permits. You will be surprised how perfectly natural the scene will look when projected, as there will be very little, if any, noticeable evidence of slow motion. Be sure, however, to include at least one shot taken at sixty four frames, as this displays the gracefulness of the action to the best advantage.

Although the trick of showing the diver leave the water and land on the springboard is as old as the motion picture industry, it still brings a laugh, and therein lies the excuse for its use. While there is nothing new under the sun, there usually is a new way of doing the old things. A novel way of doing this would be to have the diver wear water wings and to precede the shot with a comic title, giving a new aspect to this old trick.

Almost any angle is good in filming diving, and it is advisable to use a variety of camera viewpoints. Of course, the side angle is best for showing the whole action, particularly when it is a fancy dive. A low camera viewpoint increases the relative height of the diver with respect to the surrounding objects, and another very useful

[Continued on page 307]

Amateur clubs

JAMES W. MOORE, ACL

Marine murder ■ In California, the Greater Oakland Motion Picture Club recently has completed *Shadows of the Waterfront*, 1100 feet, 16mm., an ambitious melodrama of bootlegging and murder played against the backgrounds of the Oakland Estuary and an old schooner, *San Pedro*. The principals in the cast were Oliver Trolson, George Manning, ACL, John Simcoe and Charles Sweeney. The story was written, scenarized and directed by Elton Fox. On the technical staff were E. C. Rosenberg, ACL, casting director; E. G. Thompson, first camera; Ben Randall, second camera and stills; I. T. Bossie and E. L. Ritzmann, ACL, lighting; Charles Paulson, makeup; B. F. Pratt, ACL, properties.

Three hundred and fifty members and guests of the Oakland club attended the recent premier screening of this thriller, held in Hunter Hall. Accompanying films on this program included *The Rain Maker*, by Mr. Fox, winner of the club's one hundred foot film contest; *Born of the Mountains*, by Mr. Pratt; *Black Magic*, by Dr. D. J. Frazier, ACL. Presented under the direction of Mr. Thompson, all films were accompanied with sound and music through a double turntable device.

Chicago scores ■ The third annual Doctors' and Dentists' Meeting was held recently by the Chicago Cinema Club, ACL, with unusual success, according to the report of secretary H. G. Aschoff. This unique program is given for the purpose of demonstrating the possibilities and accomplishments of substandard cinematography in the fields of medicine and dentistry and gathers together each year some of the finest productions turned out by men of these professions. The late program included *Dental Technique in Kodacolor*, by Dr. B. L. Hooper of Lincoln, Neb.; a similar subject, by Dr. A. Lawrence Dunn of Santa Barbara, Calif.; a dental teaching film, by Dr. H. A. LaTouche of Los Angeles, Calif.; *The Unilateral Excision of the Mandible*, by Dr. S. H. McAfee, ACL, of New Orleans, La.; *The Technique of Infra-Nasal Treatment*, by Dr. Burton Haseltine of Chicago, Ill.; unspecified surgical or medical films by Dr. Abraham Schur and Dr. A. L. Soresi, ACL, of New York City, Dr. Joseph Beck and Dr. J. E. Lotspeich of Chicago. Dr. Robert W. Smith, of the Chicago Cinema Club, was master of ceremonies at this distinguished gathering, which continues to be a unique example to other movie clubs of the important activities which may be encouraged through their programs.

Color talk ■ At a late meeting of the Mount Kisco Cinemats, in Mount Kisco, N. Y., Frederick G. Beach, ACL, of the League staff, outlined for the club members the underlying principles of color reproduction in Dufaycolor and Kodachrome films. A screening of representative reels of each process followed this formal presentation, and Mr. Beach led a round table analysis of the qualities of these films after the screen examination.

In Buffalo ■ More than 150 members and guests of the Buffalo Amateur Cinema Club attended a recent meeting held in Humboldt Little Theatre, which featured a demonstration and discussion of the RCA 16mm., sound on film camera and projector. On the program, which was presented by E. F. Kerns, of the RCA Manufacturing Company, was an experimental film in sound recording technique produced by Russell C. Holslag, ACL, of Movie Makers staff. Other features of the meeting were the projection of a special demonstration reel of Kodachrome and the presentation from the League's Club Library of *Peasants*, by Konstantin Kostich, ACL, and *I'd Be Delighted To!*, by S. Winston Childs, jr., ACL, each a Ten Best award winner. Officers for the first year of club activity were elected as follows: Leon A. Kreger, ACL, president; Hamilton H. Jones, ACL, vicepresident; Albert Watts, ACL, treasurer; Clyde Bishop, secretary.

Latest news of group activities and photoplays

Hungarian contest ■ Individual movie makers and movie making clubs all over the world are invited by the Hungarian Amateur Film Club, ACL, of Budapest, Hungary, to compete in that club's forthcoming first international amateur film contest, to be held on the first of August, 1935. The grand prize for the best film in all classes will be the St. Stephen's Challenge Cup, an award offered in behalf of the Hungarian club by the municipality of Budapest. Place winners in all classes, which include documentary, photoplay and miscellaneous, will receive suitable cups, medals or certificates of honor. Entry blanks and complete details regarding this contest may be had on application to the Amateur Cinema League or directly to the club as follows: Amator Mozgofenykepezok Egyesulete, Rakoczi-ut 19, felemelet 16, Budapest VIII, Hungary.

[Continued on page 313]

Ben Randall

An angle shot for Oakland's "Shadows of the Waterfront"

Practical films

TRAINS
Filming for industry

■ The past history and present achievements of the Department of Water and Light, in Lincoln, Neb., are being filmed for that city by Felber Maasdam, ACL, a member of the staff of the Lincoln Police Department. Human interest will be added to the historical introduction by the fact that a number of present employees are sons of past workers in the Water Department. The sequences in the present work will be keyed with scenes of a newly completed aqueduct system which carries water from wells drilled on the banks of the Platte River more than twenty five miles distant.

■ To show the need for and the advantages of a system of combustion control in steam power plants, Henry S. Monroe, ACL, of Chicago, Ill., is producing for the Smoot Engineering Corporation, of that city, a 16mm. film to be used by the company's salesmen. Mr. Monroe's film, which has been planned with unusual care and attention to detail, stresses the fact that any such system serves as a tool in the hands of the boiler operator rather than replacing this operator. Because of this shrewd emphasis in the film's message, the Smoot salesmen will be able to use it successfully in winning over the chief engineer of a prospective customer, as well as the manager.

■ Using continuous projectors, the main office and three branches of the Lincoln Savings Bank of Brooklyn, N. Y., will present the advantages of renting a safe deposit box in a short, cleverly planned substandard motion picture scenarized and placed in producton by Herbert Gerdts, ACL, advertising manager of the bank. Using a simple plot situation concerning a young couple who go on vacation and safeguard their valuables in a deposit box before leaving, Mr. Gerdts contrives in a natural manner to present the varied services offered by the safe deposit department of his institution.

■ The Dartmouth 16mm. newsreel service, inaugurated some years ago so that alumni clubs and friends of the college could be kept in touch with current campus events, is still flourishing. Sets of reels covering college happenings and special athletic subjects are prepared two or three times a year and are distributed to alumni clubs and other organizations by means of a well managed circuit. The college now has an extensive library of movies of all Dartmouth activities, of prominent teachers, alumni and campus visitors and of all important athletic events. The 16mm. movie service is managed by Sidney C. Hayward, ACL, editor of the *Alumni Magazine*.

■ Recently, when New Orleans was bidding for the next convention of the National Dental Association, Dr. S. H. McAfee, ACL, of that city, made a movie record of the various attractions that New Orleans could offer his dental confrères should the convention be held there. The picture was screened at the preceding convention and with such good effect that New Orleans was chosen. Dr. McAfee is dean of the new School of Dentistry at Louisiana State University.

Read authorities when planning an industrial picture

■ To serve a number of Bermuda interests, Konstantin Kostich, ACL, recently completed a series of Kodachrome pictures of Bermuda, totaling 4000 feet. These, he believes, are the first travel pictures to be made with this new color process. One set of these beautiful reels is being used by Mr. Kostich in his lecture work and the other is being screened by the Furness-Bermuda Line.

■ *Around the World in Eighty Minutes* is the title of a 16mm. talking motion picture which the Dollar Steamship Lines now is showing in clubs, schools, hotels and department stores in various cities, reports Bell & Howell Company. The picture is approximately 3000 feet in length and runs about eighty minutes, hence its name. The various sales representatives of the Chicago office of the Dollar Lines arrange, in advance, showings of the picture in their respective territories. Each representative conducts the screening, operating the 16mm. sound on film projector himself. Although most of the representatives had never seen a motion picture projector before, it took only a short time for them to master the technique required to handle the shows.

■ *From Melting Snows to Denver Faucets* is the title of a two reel educational picture lately completed by E. H. Herrington, ACL, principal of Alcott School in Denver, Colo. As the title suggests, the picture covers the source and handling of a city water supply. Four prints of the film are in constant use. Mr. Herrington has been asked to take charge of the new Bureau of Visual Education at the University of Denver, and he hopes to undertake considerable experimenting with historical and scenic pictures of Colorado.

■ According to *The Landmark*, an English publication, W. Huston Lillard, headmaster of Tabor Academy in Marion, Mass., has made a composite motion picture of American school life, gathering his material from a group of private schools in this country. At the invitation of the English Speaking Union, Mr. Lillard recently screened his film for some twelve public schools in England, with the end in view that the youth of Great Britain and America would better understand each other.

[Continued on page 318]

Reporting uses of personal films for various purposes

New York's traffic lanes

LAURENCE CRITCHELL, jr., ACL

"NEW YORK," said The Man Who Knew, "is a city of transportation. Every second of the hours throughout the day a major proportion of the inhabitants go somewhere and they want to get there as quickly and cheaply as possible. In consequence, a complex web of transportation has been created on Manhattan Island—a web whose strands are fixed on the utmost corners of the city."

"But that doesn't answer my question," I said.

"Certainly it does. Your problem was to find an interesting continuity basis for a scenic film of New York, was it not? Then why not use transportation? Show how New Yorkers get there and what they see on the way."

Experiment proved that the theme of transportation was in many ways simpler than I had expected. It offered a reasonable explanation for covering a vastly diversified area; it required no actors other than those human beings who unknowingly became a part of the picture and, because of the suggested movement inherent in transportation, the continuity was smooth and logical.

How readily my theme adapted itself to a scenic purpose was evident in the motif of the opening sequences—the Staten Island ferry boat. Used as a central idea, it became a logical reason for photographing from the bay one of the most sublime sights in America—the skyscrapers of lower Manhattan.

Filming began in the Staten Island terminus of the ferry line. After brief medium shots of the crowd entering the boat and the cars lining up along the tunnel, which sufficed to identify the location, I set about photographing the passengers and their reactions to scenes on board and in the harbor. Scenery was not neglected; on the contrary, most of the sequence recorded the buildings that the boat was approaching and the activity on the bay, yet the viewpoint was chosen always with the intent of including a group of people in the foreground. Thus, their facial expressions and movement and the wind blowing their coats were combined with the scene beyond them to vary what otherwise would have become merely a formal record.

One novel carrier for a picture of big city traffic

After a brief inspection, an amazing wealth of viewpoints suggested themselves. A foreground for a shot of distant skyscrapers was found in the sunny deck lined with passengers reading their morning newspapers or lounging idly against the rail. Stanchions, life preservers, old men, bootblacks—all these and many others were made to order silhouettes against the varied activity of the bay. Heedless of footage, I took shot after shot, and my store of film was saved from complete exhaustion only by the timely approach of the docks. From a position on the upper deck, which enabled me to get a near vertical angle, I photographed the passengers as they disembarked, thus bringing the sequence to a completion.

From Battery Park, where I landed, the logical move was to the longest and most famous street in the world. Opening with a long shot of Number One Broadway and a closeup of the number and street name, I followed with scenes of passengers boarding one of the trolley cars at Bowling Green.

Trolleys were a somewhat different problem from ferry boats. It was not possible to make a great many shots from the interior of the car because of the swaying and close quarters. Therefore, I used the cars themselves as a foreground for whatever subjects presented themselves along the route. At City Hall, for example, the composition included a foreground of the street cars and a background of City Hall Park, City Hall and the Municipal Building.

Occasionally there were long stretches in which nothing had sufficient interest to warrant filming. The problem of how to bridge the gap on film between lower New York and a point a mile or so uptown was solved by interspersing scenes of a moving trolley with flashes of street designations at advancing intervals of five blocks. Thus what otherwise would have been an abrupt jump from City Hall to Union Square was smoothed into a logical sequence.

Monuments, historical parks, giant buildings, churches—any of the innumerable guide book locations in the city—were to be included only if it should be possible to conceive of a new interpretation or to select a refreshing viewpoint. With this in mind, I constantly worked to emphasize the human interest—to search for an angle which would include part of the street crowds in the picture. Window washers, vendors, business

[Continued on page 305]

A cinematic record of Gotham's travel is social document

Ewing Galloway

Camera angling

EPES W. SARGENT, ACL

Muller-Bradley

The upward angle here furnishes a natural portrait

LIKE all good things, camera angles can be—and have been—grossly overdone. But this does not detract from the fact that they are one of the most useful aids to good movie making. Back around 1895, when the cinema suddenly arose from the peep box to gain the greater freedom of the screen, most of the cameramen were commercial still photographers. They seldom were called upon for other than straight shots, so they continued to use their familiar technique of planting the camera parallel to the view.

But, because a bit running more than twenty seconds seemed insufferably long, it was not long before two techniques were developed in shooting extended scenes. Either the photographer cut back to some related or contrasting scene or he changed his viewpoint—found a new angle. Perhaps the scene showed the reading of a will. The full set would be disclosed, then a closeup of a disappointed heir and perhaps three or four groupings, with an occasional return to the large set. Angle shots made it possible to stick to one setting without becoming tiresome.

It remained for G. W. Pabst to give the first real exposition of angling, in his *Variety* with Emil Jannings. He demonstrated conclusively that the artistic value of the film could be improved and the narrative values emphasized by carefully selected camera viewpoints. There followed a glut of angle shots, even in cases where they were not helpful, but gradually better judgment prevailed and odd viewpoints were more intelligently applied. Now the purely trick angles are chiefly confined to the big musicals, where they are concentrated on the dances. Probably it will be years before we see a musical production without some directly overhead shots.

It is more or less impossible to classify angle shots, since part of their essence is novelty of camera placement, resulting in a different point of view. However, a few general comments may be offered.

Top shots, in which the camera points directly downward or nearly so, are useful in showing persons in a circle, as around a card table. They do not yield much facial expression but will present clearly the progress of a game.

Downward shots are useful when a character is on a stairway or upper landing and is looking down. The actor is shown and then the shot is made from the position he occupies. This is helpful in showing the approach of a menace up the stairway and to suggest detachment from a scene, as though the spectator were overlooking an intimate action from a secret position. Downward closeups are useful where scenes are played with uplifted faces, as in watching action at a height. Here level shooting would give some distorted poses and very probably would lose much of the expression and story value.

No fish involved but prize catches reward invention

Scenes made with the camera at ground level, or nearly so, require handling the reflectors carefully. They are useful to enhance the horror aspect of the villain, for the camera will distort the figure. They also can be used effectively as a mother kneels by the cradle of her child or as the heroine bends over the couch of her sick fiancé.

Upward shots present effectively tall structures, trees and the steep sides of cliffs. An upward closeup of a person reading a book or bending over some task makes an interesting portrait shot. The general tendency is to film, from a downward angle, the subject below camera level. Crouch while holding the camera and try a slightly upward angle. A very different screen effect will result.

The real function of the angle is not consciously to exhibit the trick resources of the camera but to enhance, unrealized by the spectator, the flow of camera action. Suppose, for example, that you have a scene at a garden party in which the heroine is angry because her fiancé is paying too much attention to another guest. She breaks the engagement.

Time was when this would have been played as a full scene throughout, with the chief players brought down to the camera line to do their bits. Now the competent director shifts the camera angle. He will use the same set but he will not disturb the main action with a lot of background movement. The first scene would show the garden party in full blast. Then the camera viewpoint would be shifted to show the heroine, Lois, regarding some action outside the camera field. Then the scene would change to another part of the set where Grace and Ben are deeply engrossed in each other. Grace points in the direction of Lois and Ben looks. There would be a reverse angle shot of Lois, who is beckoning, and the viewpoint would shift back to the full scene, with Ben excusing himself to Grace and moving over to Lois. There would be a different close view of Lois as Ben comes up. They start to quarrel. The scene would shift over to Grace, who is quite as happy with some other victim, and then the camera would go back to Lois who is giving Ben the engagement ring.

Played all in one scene this would run very long, and all the nice shades of expression would be lost through remoteness from the camera. Breaking it up not only avoids monotony but concentrates attention at the proper point.

That is one phase of camera angles, but there is another, and perhaps even more important

[Continued on page 308]

Caterpillar Tractor Co.

Flares are useful in industrial as well as camp reels

The clinic

FREDERICK G. BEACH, ACL

Night filming ■ One is inclined to overlook the fascinating possibilities of filming at night. While campfires, the traditional night shot, always afford impressive material for the screen, the ambitious movie maker will find many other less expected subjects, such as the one illustrated on this page. Flares may be used easily and they will provide a great deal of light for night filming in the open air. The principal caution involved in their use is to avoid lens flare caused by including part of the flare itself in the picture. An *f*/3.5 lens and supersensitive film will allow night filming with a good flare and, since there is no need to be afraid of overexposure, if a fast lens is available it can be used freely. Flares burning various lengths of time may be purchased; however, unless the action will run continuously for several minutes, it is most efficient to buy those which burn for a short time. Those lasting a longer time will continue to burn while the cameraman changes setups, but some valuahle burning time will be lost. Although nobody seems to have tried it so far, there is no reason why the new color films could not be used with flares. Some good reflectors would help a great deal, a fast lens is quite necessary, but the filter for artificial light would not be needed. Electric signs are fine subjects for color film; the famous Times Square signs were recently filmed in Kodachrome at *f*/1.9 normal speed with amazing results. If one films night scenes at dusk when the street lights are on and when some light yet remains in the sky, there will be greater exposure freedom and the action of traffic can be included.

Telephoto exposure ■ Some movie makers get the impression that the aperture numbers on a telephoto differ in reference to exposure from those on a one inch lens. They sometimes change the stop to adjust an imaginary difference and consequently expose incorrectly. The *f* numbers on all lenses are equal in the amount of light that they pass. Thus *f*/11 on a one inch objective admits as much light as *f*/11 on a six inch lens.

Technical comment and timely topics for the amateur

Reverse eight ■ The limitation in producing reverse action tricks with 8mm. cameras when titling can be overcome by shooting the title through a mirror. This gives a mirror image of the action so that, when the film is turned end for end and spliced right side up in the finished reel, the lettering will be readable and, at the same time, the action will be reversed. If the finished scene does not include lettering, the mirror is not necessary.—*B. S. Mothershead, ACL.*

Editing aid ■ In editing, one often finds that he would like to wind a fairly short length of film into a coil without putting it on a spool. An easy way to do this is to wind an ordinary rubber band around the spindle with half hitches until the spindle is covered completely. Then it is easy to wind a length of film, as the rubber offers enough friction so that the coils will grip the spindle. When coiled, the film can be slipped off the rewind and stored in a pill box or it may be held together with another rubber hand.

Stops ■ Some confusion has resulted from following the rough principle that opening the lens one stop doubles the exposure. While this is true in nearly all cases, there are some stops which do not change the exposure one hundred percent over the preceding one. Each of the following calibrations on a lens represents a hundred percent increase in light as the diaphragm is opened to it from the preceding smaller one: *f*/16, *f*/11, *f*/8, *f*/5.6, *f*/4, *f*/2.8 *f*/2, *f*/1.4, *f*/1. *F*/3.5 and *f*/4.5 lie between certain of the above stops. *F*/4.5 represents approximately an increase of two thirds over *f*/5.6 and thus it can be called about two thirds of a stop. *F*/3.5 represents roughly an increase of three quarters over *f*/4 and this is close enough so that, for practical purposes, it can be taken for a hundred percent increase. If the movie maker is anxious to know the exact relation of his lens stops he can find it by squaring them. They differ in proportion to their squares. For example, the square of *f*/11 is 121, the square of *f*/8 is 64. Twice 64 is 128, which is so close to 121 that *f*/8 can be considered a hundred percent increase in exposure over *f*/11.

High power ■ A movie maker recently brought a roll of film to his dealer, saying that it was underexposed so badly that the pictures were too dark to be seen properly. The roll was projected in the store and, when the pictures appeared on the screen, they seemed to be very well exposed and the movie maker had to admit that they appeared to be satisfactory. The dealer real-

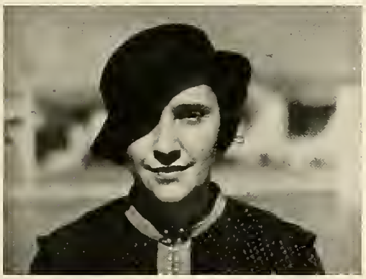
[Continued on page 316]

Persuading the sun

D. W. NORWOOD, ACL

IN theatrical motion pictures, reflectors are used to secure balanced lighting effects in practically all exterior work involving characters. The use of the reflector is considered just as important out of doors as on the artificially lighted sets. Everybody is familiar with the beautiful screen results that are obtained—characters are back lighted in various ways; the faces of actors are illuminated so that soft shadows bring out roundness; there are beautiful transparent shadows in the scene, while soot and whitewash effects are absent and no subject squints because the direct rays of the sun strike his eyes.

The average movie maker, no matter in what film width he works, can achieve similar effects and he can get them without an undue expenditure of effort, while the screen results will far outweigh any trouble that is involved. The movie maker who learns the proper use of reflectors out of doors, coupled with the best arrangement of his subject in reference to the direction of light, will have overcome one of the greatest faults in average individual filming that yet exist.



Photographs by D. W. Norwood, ACL

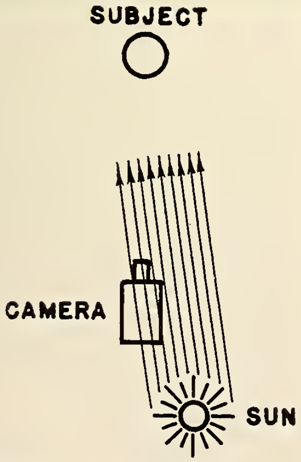
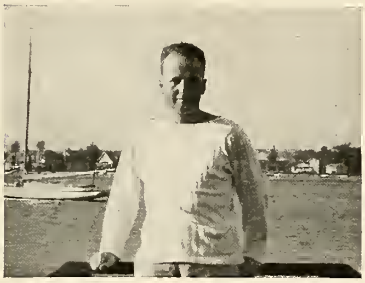


Figure 1.

The need for knowledge in the use of reflectors and outdoor light is particularly important in the case of closeups and semi closeups of people. Such shots carry more dramatic emphasis and hence should be particularly good and, since they focus the attention of the audience on a person, any harshness in lighting or defect in cine portraiture is all the more noticeable. Closeups are prominent in a good picture, and well contrived lighting should be prominent in good closeups.



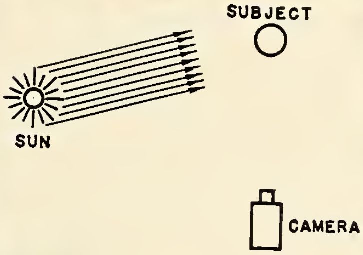


Figure 2.

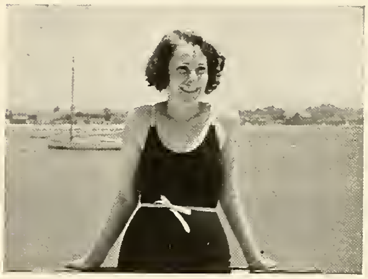
The first step is to abandon the old idea that correct lighting is obtained when the sun is behind the photographer's back. A typical example of a picture obtained under that condition is shown in Figure 1. Note the excessive contrast, the dark shadows, the unavoidable squint assumed by the subject and the unkind harshness caused by this lighting. This is a common fault of all too many movie scenes.

The arrangement known as cross lighting is much better, but should be used with certain precautions, or the effect shown in Figure 2 will result. While this picture is an improvement on the first and shows depth, there is a lack of balance in lighting. There is too much contrast between the lighted side of the subject and the shadow side.

Reflectors remove ugly shadows and balance the light

To get the best results with cross lighting, it is necessary to add an auxiliary light source to brighten up the shadow side. This auxiliary light source is the reflector. The picture shown in Figure 3 was produced, as is shown in the adjacent lighting diagram, with the aid of a reflector and represents the results of a properly arranged cross lighting setup. Note the balanced effect, the nice manner in which the features of the subject are brought out, and particularly note the transparent shadows. The picture has a sparkling effect which comes only from a well lighted setup.

Cross lighting in which the primary light source, the sun, is balanced by one or more reflectors offers considerable latitude in respect to the relative positions of camera, subject and sun. Figure 5 on page 312 illustrates this range of relative positions.



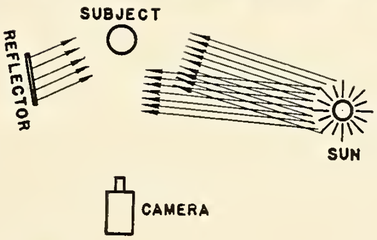


Figure 3.

When the primary source of light is further to the rear of the subject, the arrangement known as back lighting is obtained. Figure 5 shows the relation of the direction of the light to the subject and the camera. The use of one or more reflectors is essential with this setup in order to illuminate the camera side of the subject. Figure 4 on page 312 is an illustration of one type of back lighting, and there are many others. Two things are necessary for the success of this type of lighting, these being a lens hood to protect the lens from receiving direct light from the primary light source, which would cause flare and loss of definition in the picture, and, as before stated, a re-

[Continued on page 312]

NGTH 100 FEET
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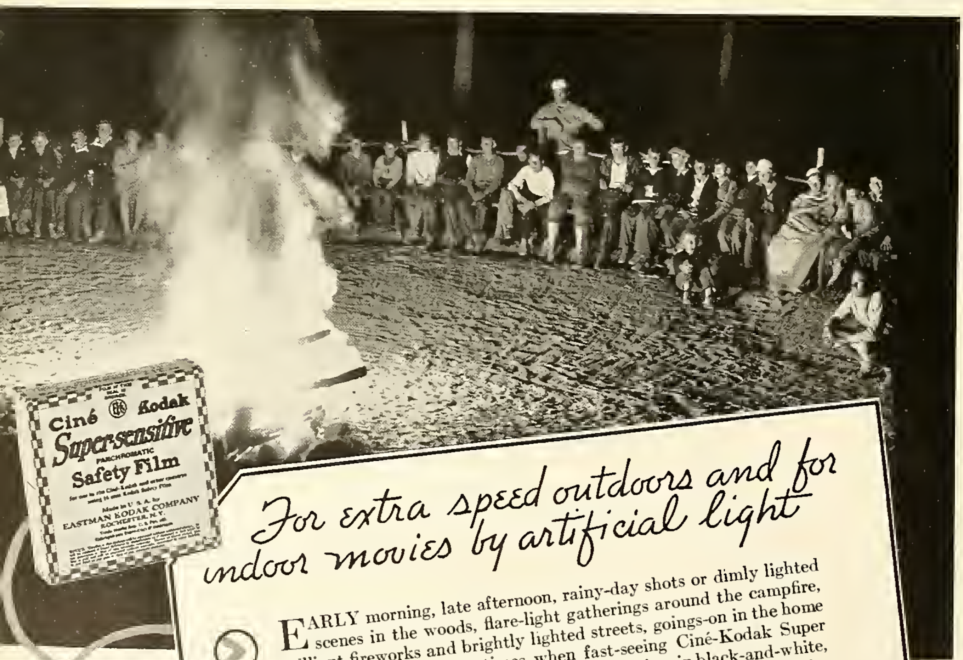
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ROCHESTER, N.Y.

For everyday shots at the lowest possible cost

WHEN the special qualities of Kodachrome, Ciné-Kodak "Pan" or Super Sensitive "Pan" are deemed less important than extra economy, Ciné-Kodak Safety Film is the film to use. Priced at but $4.50 for the 100-foot roll, it gives excellent black-and-white results with all ordinary movie making subjects. As with other Ciné-Kodak black-and-white films, it receives Eastman's exclusive automatic corrective processing which saves you many valuable feet of movies.

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For the present
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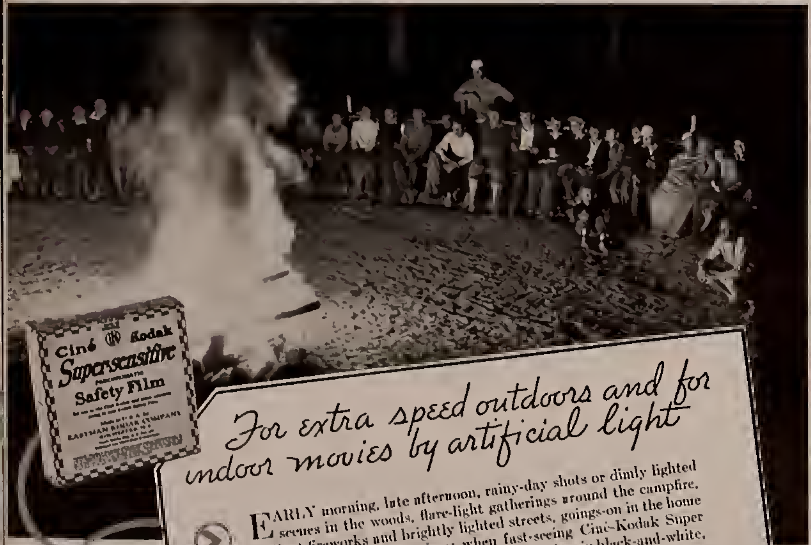
EYES, not adjectives, are the medium by which to appreciate the true beauty of Kodachrome—Eastman's amazing new full-color film for all 100-foot loading 16 mm. cameras. Your Ciné-Kodak dealer has a reel to project for you. See it, today. Learn why movie makers everywhere are saying, "Kodachrome is black-and-white come to life."

Here are the simple facts about its use. You expose Kodachrome outdoors just as you do black-and-white, excepting that you use one stop larger than that required for Ciné-Kodak "Pan" under similar lighting conditions. No filters are required for all ordinary shots.* You can make Kodachrome with telephoto and wide angle lenses as well as with the standard lens of your camera. You show it just as you do black-and-white—with full size and brilliancy, without lines, pattern or fringes on the screen. No projection filters are necessary—*the color is in the film*. Price, $9 for the 100-foot roll, including processing by Eastman.

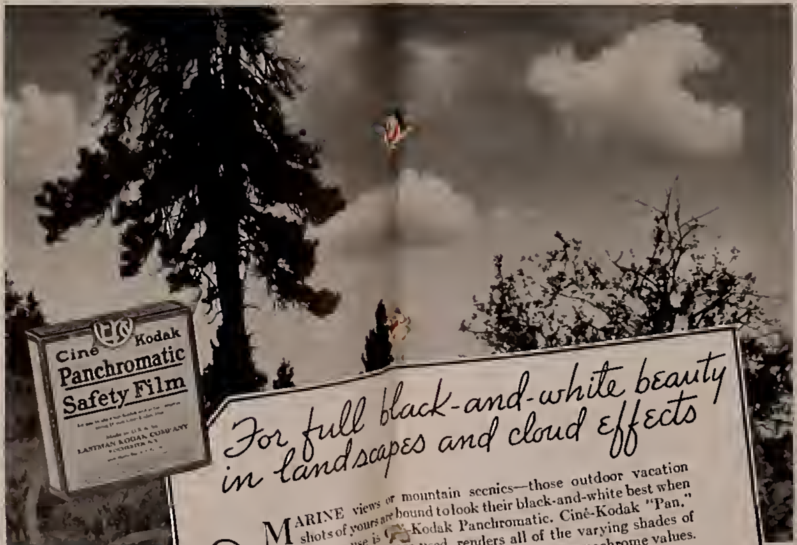
*Your dealer will advise you about occasions when Kodachrome Haze Filter and Kodachrome Filter for Photoflood are recommended.

EASTMAN KODAK COMPANY, *Rochester, N. Y.*



For extra speed outdoors and for indoor movies by artificial light

EARLY morning, late afternoon, rainy-day shots or dimly lighted scenes in the woods, flare-light gatherings around the campfire, brilliant fireworks and brightly lighted streets, goings-on in the home at night—these are the times when fast-seeing Ciné-Kodak Super Sensitive "Pan" Film will earn its way by saving, in black-and-white, the shots you might otherwise miss. $7.50 for the 100-foot roll; $4 for 50 feet—including processing.



For full black-and-white beauty in landscapes and cloud effects

MARINE views or mountain scenics—those outdoor vacation shots of yours are bound to look their black-and-white best when the film you use is C[illegible]-Kodak Panchromatic. Ciné-Kodak "Pan," especially when filters are used, renders all of the varying shades of landscapes, water, sky and clouds in their correct monochrome values. Your dealer has this film at $6 for the 100-foot roll; $3.25 for 50 feet—including processing.

Ciné-Kodak
Safety Film
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For everyday shots at the lowest possible cost

WHEN the special qualities of Kodachrome, Ciné-Kodak "Pan" or Super Sensitive "Pan" are deemed less important than extra economy, Ciné-Kodak Safety Film is the film to use. Priced at but $4.50 for the 100-foot roll, it gives excellent black-and-white results with all ordinary movie making subjects. As with other Ciné-Kodak black-and-white films, it receives Eastman's exclusive automatic corrective processing which saves you many valuable feet of movies.

Home spinning habitants

DUNCAN MacD. LITTLE, ACL

How an authentic folkway document was made on film

IT WAS growing dark and we were weary of driving over the long miles of the rough Colonization road. Presently, we were riding through the straggling street of a little Canadian village; there were occasional street lamps and, with the aid of one of them, we saw a sign—"Hotel St. Simeon". The sign was not pretentious, neither was the hotel but it promised food and shelter.

Eagerly, we stopped at the inn and, in less time than it takes to tell, we had changed from our damp clothing and were seated in the warm dining room enjoying a meal of bread and butter, freshly caught trout, smoking from the pan, and hot tea. For desert, there were bowls of wild strawberries and country cream.

As we sat relaxed after our supper, we heard from the kitchen the low murmur of song, and accompanying it was to us a strange and regular sound—"click click, click click, click click". Curiosity overcame reserve and we went to investigate.

On one side of the big, shining kitchen stove sat the daughter of the house with her baby in her arms, while asleep at her feet was her other child. Opposite, at her spinning wheel, sat the old mother, the landlady of the little hotel. She was spinning just as had her mother and her grandmother and it was she who was humming a little chanson—partly words and partly not.

To us from the big city, this was a scene filled with fascination, and, having intruded, we stayed on and spent the remainder of the evening there. Of course, conversation was a bit difficult, for Madame had but little English and her daughter none, while our own French was inadequate for the need. However, we made great friends with the family and were so accepted.

But our interest in this scene of old time domesticity was not solely from the antiquarian point of view and, after considerable verbal difficulty, we arranged with Madame that next morning she should move her spinning wheel out to the front porch where the light was adequate, and thus it was that our spinning sequence was secured. We also made a number of other and unrelated shots of life in the village and round about, including the preparations for baking bread in one of the—to us—quaint out of door ovens. Later, during the following winter, these scenes were woven together into what is now our film, entitled *Here and There in Habitant Land.*

It was while weaving these scenes together on the cutting block that the second chapter of this tale began. As we cut and spliced and arranged scenes and as we relived the past summer, trying to fabricate the appropriate captions, it became apparent that we had only part of the story on our film.

In our mind we saw a story that began with sheep in the pasture. Good! We had that. Then we saw the shearing in process. Bad! That was lacking. Then the continuity ran through the various processes of washing and carding, to the actual spinning of the yarn. Again, good! We had most of those. Then the story went a long step beyond; it included weaving the cloth, the homespun cloth, the *étoffe du pays* of the Canadian Habitant. It was a big order. However, we turned it over and over again in our minds and we talked it over from this angle and from that. Finally, we entered into correspondence with the good Madame Asselin, who remembered us well, and the film began to look possible. At any rate most of it was possible, her friends and neighbors would help and everything could be arranged. All, that is, except the shearing. Now that was too bad, for we had our heart set upon not missing that important process. But the time for shearing was far too early in the year to permit us to go there.

More letters were written, and it was arranged that Madame Asselin would buy for us a sheep and keep it unshorn for us. Then, when we arrived, it could be shorn and we could record the process on our film. And so the sheep was bought.

In due time and after many long miles and several days of journeying, once again we arrived at the Hotel St. Simeon; we arrived encumbered with our camera and a generous amount of film, together with a screen, projector and the reels of last year's taking.

At St. Simeon ours was a hearty welcome. Almost we seemed to have "come home", so warm and friendly was our greeting. The comfort and happiness of the welcome of those simple and kindly people will stay with us for a long time to come.

Everything was in readiness for us. The sheep was there, unshorn, but soon to be shorn. It had been arranged that Madame was to buy a sheep for me and she had done so; but that was early in the spring. Now it was summer and I owned not only a sheep but a lamb as well.

We planned sequences, decided on viewpoints and set up the camera. Madame's sister assisted with the shearing and then she washed and carded the wool while Madame spun it. During all this time the camera clicked.

It was then arranged that the postmistress, Madame Murray, would next day set up her loom out of doors and that we could thus secure those desired shots of weaving. We filmed them setting up the loom and caught the entire process of preparing for weaving. Then came the weaving itself. It was all successful, too, as the finished film has shown.

Then began the third chapter of our picture of Habitant Land.

On the first evening of our return to St. Simeon we showed to our new friends those pictures from the year before—all that we then had of Habitant Land and of the "City on the Rock—Quebec". The show was a grand success. They were all beside themselves when scenes of their own village appeared upon the screen, and good Madame Asselin laughed and cried when she saw herself spinning upon her own porch with her little grandson beside her.

Then Pierre Hebart had a big idea. He complimented us profusely for our films, and in the expounding of this idea he complimented himself the more. He suggested a showing of the pictures the next evening in the Parish Hall and to charge admission and to give the money to the poor. What movie maker is not delighted at being asked to show his pictures—and more—to repeat a showing?

So, next day, Pierre and I visited the Curé who, with no little hesitation, gave his consent. And why not with hesitation? For to him we were utter strangers with pictures about which he knew but little. But despite his hesitation, he did consent and he promised to attend.

Then Pierre went to work on his big idea. He sent one boy off in the old Ford to tell those of the Parish who might not have planned to come in to the village that day, and he telephoned right and left to those who had telephones.

When evening came, the Parish Hall was crowded. There were many standees, too, and, with an admission charge of only ten cents and children at half that sum, fifteen dollars were taken in at the door to be

[Continued on page 311]

New York's traffic lanes

[Continued from page 298]

men, loafers — all these added an interest which oftentimes exceeded that of the more important yet rather prosaic building in the background.

My Broadway street car eventually reached Times Square, where I availed myself of the opportunity to make a series of shots to compare the scenes in daylight with their appearance at night. Then the picture making continued uptown to Fifty Seventh Street, where a crosstown street car suggested a logical means of transferring the interest to Fifth Avenue.

Buses—those famous double deckers —were a more attractive subject than trolleys. Their interiors admitted more light, enabling me, though still at close quarters, to get a few scenes of the passengers paying the fare or looking from the windows. Spliced among such shots were pictures of what would be seen by the passengers—Radio City; Forty Second Street and Fifth, the busiest corner in the world; the distant Chrysler Building; those smug, arrogant lions guarding the Public Library; the Empire State Building and the endless shops, culminating in the sedate residential district of Washington Square. These shots, of course, were made later and from convenient camera positions on the ground. The bus, though a good continuity theme, is not a steady camera foundation. By keeping one or more of the buses always in the foreground, the continuity remained logical.

Thus, by making use of but three of the five major transportation systems in New York City, I was able to photograph most of the interesting and almost all the beautiful places on Manhattan. Some locations naturally were neglected, but New York was too vast, too varied, too incredibly complex to record on a single reel of motion picture film. As the biographer selects what he wishes to tell and discards the rest from his story, even so was I forced to choose from the chaos of material around me. In another film, I shall try the subway and the elevated as a motif. These are more typical of the city but do not give the ready opportunity for the city scenes that I wanted for the first reel.

There is no reason why other great cities cannot be filmed by using transportation as a theme—and how distinctive are the vehicles of each metropolis! London with its omnibuses, the trams of Paris, San Francisco with its cable cars, Palm Beach with its bicycle propelled wheel chairs—a vast realm of possibilities unfolds. Nor are the byways void of transportation; on the contrary, it is there that one finds the tumble down trolleys and melancholy victorias, whose peacefulness has been pushed aside in the rush of the cities.

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CINÉ-KODAK SAFETY FILM
DEFENDER DUPAC
Agfacolor Platten
FILM

C. F. JACOBS, Jr.

makes this helpful suggestion

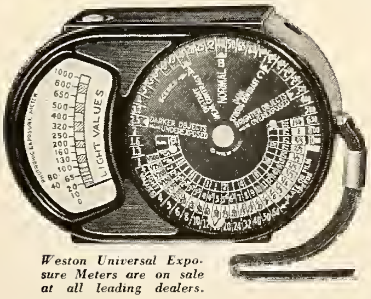
Weston Electrical Instrument Corp.,
Newark, New Jersey
Gentlemen:

Perhaps you will be interested to know that a Weston Exposure Meter was used constantly during the taking of the candid color pictures reproduced in the May issue of Fortune. Owing to the fact that the film employed for this work is processed by direct reversal, which reduces the range of permissible error in exposure within very narrow latitudes, it is essential that accurate exposure data be available and made use of. It was only after wasting several rolls of film and much time that I acknowledged the fallibility of my own judgment in the matter of correct exposure and turned to the Weston Meter for help.

The uniformly satisfactory results which followed upon the use of the meter were such that I will never again attempt to take colored pictures without one.

Very truly yours,

(signed) Charles F. Jacobs, Jr.



Weston Universal Exposure Meters are on sale at all leading dealers.

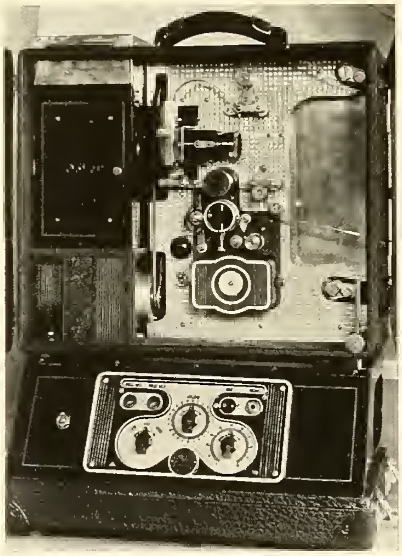
WESTON
Exposure Meters

News of the industry

RUSSELL C. HOLSLAG, ACL

1000 watt sound ■ For use particularly in auditoriums, where a large size picture as well as exceptional volume of sound is necessary, a new 16mm. sound projector incorporating the 1000 watt lamp as a light source has been announced by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill. In addition to the special features which distinguish the 1000 watt silent projector already marketed by this company, the new sound model is provided with a high fidelity amplifier as a separate unit, which is said to have an unusually high power output. Provision is made for the use of this amplifier in the operation of two sound projectors and the necessary changeover control is provided. This single control affects sound and picture simultaneously when the changeover is made. The sound controls for the single projector include one for volume and tone and another for microphone jack and microphone volume. A voltmeter indicates the line voltage, which may be adjusted by a special compensation if it is high or low. The projector itself operates either on A.C. or D.C. The new 1000 watt sound projector does not replace the standard 750 watt Bell & Howell machine which, it is expected, will continue to be used wherever greater portability is required. The more powerful projector will be reserved for unusual conditions demanding the utmost in sound volume and screen illumination.

Photo Specialties ■ The firm formerly known as Photolites, Inc., at 110 West 40th Street, New York City, now will be known as Photographic Specialties, Inc. It will continue at the same address. An important improvement has been made in the construction of the Photo Flood-Spot, a noted product of this company. The tilting bracket of the light unit now is provided with a positive clamp sector, which makes adjusting the angle of the lamp easier and more dependable. This firm also is introducing a new product, a small, easily attached matte box, which will function before the lens as a sunshade and as filter or effect holder. Its use will prevent the intrusion of stray light and it will be especially helpful with color pictures. Several popular effect filters will be included with the outfit.



Herman A. DeVry, Inc.

In DeVry projector a new intermittent sprocket appears

Ampro K-16 ■ The new Ampro Model K-16 has been designed for purposes which require an uninterrupted projection of 16mm. motion pictures for a long period of time. This comprises a sturdy metal base in pedestal form, which supports the projector proper with the special extension arms to take 1600 foot reels. A new Ampro projector of the "K" series forms the projection unit; it is a 750 watt machine with *f*/1.85 projection lens, the whole forming an integral unit with the base which it matches.

Answers the query "What's new?" for amateur and dealer

News from Brooks ■ The recent Rolleiflex Salon, held in the enlarged offices of Burleigh Brooks, 127 West 42nd Street, New York City, has been announced an unqualified success. Hundreds of photographs of unusual quality were submitted by amateurs from all parts of the country. Colonel Steichen, forming a one man jury, awarded first prize to Alajos Schuszler, of Brooklyn. ■ The Bee Bee Distance Meter and Range Finder is a recent importation by this active firm. Operating on the range finder principle, it offers, at a very reasonable price, an effective meter for the determination of actual focusing distance. The instrument is provided with means for attachment to the camera and is equally effective for still or motion picture work.

Pockette report ■ A. M. Beatty, representing International Projector Corp., of 90 Gold Street, New York City, makers of the Simplex Pockette 16mm. camera, has just returned from an extended tour of the United States, during which he visited dealers handling this camera. Mr. Beatty reports a distinct increase of interest in the 16mm. medium.

Bussey moves ■ W. Stuart Bussey, ACL, who is known to Movie Makers readers for his titling work, announces his new address as 17 East St. Joseph Street, Indianapolis, Ind. Here, Mr. Bussey will have increased facilities for titling and film editing, as well as for production of 16mm. sound and silent pictures.

Cine Classic in sound films ■ In response to the increasing demand for 16mm. sound films, Cine Classic Library, 1041 Jefferson Avenue, Brooklyn, N. Y., has added a selected list of sound on film subjects.

Floater for cameras ■ The Atlantic Mutual Insurance Company of New York, through its representative, Sol Milton, 70 Pine Street, New York City, offers an attractive camera floater insurance policy which is designed to protect the movie maker's property from theft, loss and other risks while in any part of the United States or Canada.

Stolen ■ A Bell & Howell Camera, Model 70E, *f*/3.5 lens and case, with serial number 157444 was stolen from the camera department, Bloomingdale's, Lexington Avenue & 59th Street, New York City. ■ A Buddy 8 Stewart-Warner, serial number 11087, also Bell & Howell Photometer were taken from H. J. Perschbacher, P. O. Box 124, Oshkosh, Wisc. Reports would be welcomed.

[Continued on page 315]

Beaches, pools and camera ways

[Continued from page 295]

angle is one for which the camera is in a position close to the springboard and slightly above it. The use of a wide angle lens will increase the effect of height and thus emphasize that uneasy sensation one usually experiences on the high board.

If the pool boasts of a slide, you can get plenty of action, particularly if there are children in the group who are fond of the water. Film one of them climbing the steps and sliding down. Follow with a closeup of the water as a stout person makes a big splash. (Better use a telephoto lens so you will not get drenched.) Nobody will notice the substitution and the effect is excellent. Incidentally, don't wear a bathing suit when filming water sports, as some practical joker might push you in while you are operating the camera.

Swimming scenes are usually not as interesting as those of diving, unless there is some sort of competition or game, such as an egg race. By all means, get the start and the finish of these affairs and remember the value of a reaction shot of the crowd cheering. Add some footage taken head on and from a low position to cover the race. Top views look unnatural and should be avoided, but shots taken from the side and from a position close to the water's surface can be very effective. Continuous closeups can be taken from this position if you have the subject swim in an arc of a circle with the camera as the center.

The final scene in the picture might be of somebody applying an ointment to his sunburned shoulders. To emphasize the redness of the skin, use a minus red or a light blue filter. A dark yellow or red filter will lighten up the color of the skin and reduce the effect of sunburn.

For a movie of aquaplaning, you will want several introductory shots, such as loading the aquaplane on the speed boat and closeups of action on board the craft. Be sure to get all the details of the start, for many people are unfamiliar with this sport and would be disappointed if you failed to show this important feature. The most effective position for the camera is above the rope fastened to the stern of the speed boat. This has several advantages, among them the fact that the distance between the actor and the camera remains constant, thus permitting continued action. At the same time, you can catch the wake of the boat and the tow rope which leads the eye to the important action. It is evident that a tripod is not practical on small boats, but we can eliminate much of the vibration and vertical movement by bending the knees which, in this way, act like the shock absorbers of a car.

Do not permit the actor to wave at the camera or to express over enthusiasm, but, instead, ask him to wave at a passing boat. A scene of a turn taken from the stern of the boat is not very convincing if it is presented without preparation. So that the audience may understand what is taking place, film the beginning of one turn from a stationary object, such as a float. Arrange to have the turn executed on one side of the float instead of around it, for in this way the camera may be moved through a relatively small arc in following the action. Then follow this scene with a shot of the end of another turn, this one being taken from the speed boat. Every shot in a sport film should be convincing and should reveal immediately to the audience what is happening. Be sure to include one or more spills and, for a closing sequence, one might stop the boat and present the actor slowly disappearing as the aquaplane sinks. Then the final scene would show him climbing aboard the motorboat.

One mistake made by beginning movie makers is to take very short scenes in order to economize on film. The length of a scene should be controlled by the interest of its subject matter and not by arbitrary considerations of the footage. You probably have questioned the necessity of taking the same thing from different angles and from different camera distances or of using wide angle and telephoto as well as normal lenses. The answer has often been given that this lends variety. This is correct but there is a more important reason; it is that whenever the action is interrupted, it is imperative to shift the viewpont in the next scene if the subject is the same. Otherwise the change in scenes seems like an awkward break, rather than an intentional step in presenting the subject. In your next picture, be sure to change angles or camera distances with each new scene and notice the smooth flow of action that results on the screen.

Cine filtering

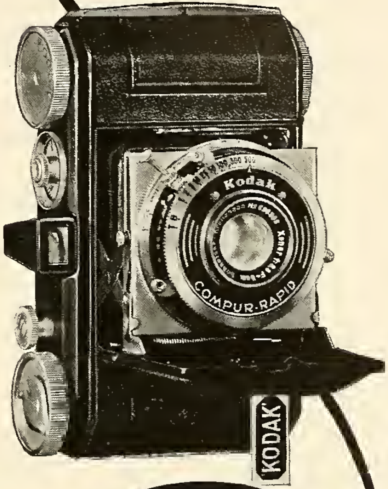
[Continued from page 292]

used in conjunction with all other filters, and the factor of the combination is obtained by multiplying together the factors of the two separate filters. For example, if the factor for the "K 1" filter with supersensitive panchromatic film is 1½, and it is used in conjunction with a neutral density filter of density 0.3 having a factor of 2, the factor of the combination is 3. It is only in the case of neutral density filters that combined pairs should be used. In general, their use is undesirable, particularly if two separate filters cemented in glass are employed. Combined yellow and neutral filters can be obtained in the Wratten series as Nos. 3N5 or 5N5 made in one film, cemented in glass.

For normal outdoor work, no filter is

For
those with
"Continental Ideas"
but "Domestic
Purses"

KODAK
RETINA



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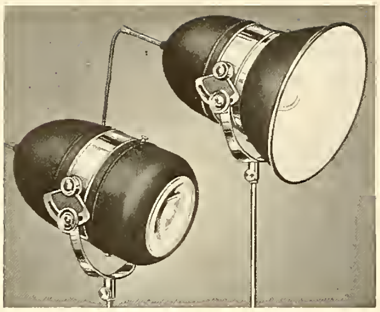
\$57$^{\underline{50}}$

KODAK Retina's *f*.3.5 Anastigmat lens combines high speed with the critical sharpness you need for big, beautiful enlargements. Its 1/500 Compur-Rapid shutter "stops" outdoor sports action. Snapshots at night by Photofloods are easy, too. Negative size is approximately 1 x 1½ inches. Fully equipped for quick, simple operation: enclosed eye-level finder, new-type plunger shutter release, automatic exposure counter, depth-of-focus scale. $57.50. At your dealer's.

Only Eastman Makes the Kodak

EASTMAN KODAK CO.
Rochester, N. Y.



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In the new model, an improved tilting device provides positive locking action at any desired vertical angle, the focusing rod works with exceptional smoothness and precision and the tripod may be detached with extreme ease.

Both the Photo FLOOD-SPOT and the auxiliary Reflector are interchangeable and can be focused to any desired radius or intensity for balanced illumination.

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Filter	Filter Factor			
	Ciné-Kodak S. S. Pan.	Ciné-Kodak Pan.	Ciné-Kodak Safety	Ciné-Kodak Eight
"K 1"	1½	2½	1½	1½
"K 1½"	1½	2½	1½	1½
"K 2"	2	3	2	2
"CK 3"	2.0	4	2.0	2.0
"X 1"	4	5	4	4
"G (15)"	2½	4½	2½	2½
"23A"	4	7	4	4
"A (25)"	5	10	5	5
"72"	60	80	60	60

Filter factors for use with various Eastman cine films

required with Kodachrome film. The ultra violet light present in sunlit and distant landscapes, seashore and snow scenes, however, records as violet in the Kodachrome film. For these particular subjects, therefore, it is desirable to use the Kodachrome Haze Filter which absorbs ultra violet but no visible light. It requires no increase in exposure. Kodachrome film was designed for use in daylight; therefore, in order to obtain truthful colors by Photoflood lamps, the Kodachrome Filter for Photoflood must be used. It is a light blue filter which prevents the tendency to a dominant yellow and red color which would result without its use.

Neutral Density	Transmission percent	Filter Factor
0.3	50	2
0.5	33	3
0.6	25	4
0.9	12.5	8
1.2	6.25	16
1.5	3.13	32

Factors for neutral density filters that lessen exposure

Yellow or other colored filters cannot be used in the Kodachrome process because they would destroy the balance of colors of the film.

Camera angling

[Continued from page 299]

usage, though it chiefly concerns pictorial considerations. This is the selection of the best shooting angle, either to get greater beauty or to avoid a return to a spot already occupied. It is not always true that the direct front shot will give the best depiction of a scene. No one but a novice would attempt to shoot down a road from a position directly in the center. Most camera workers will seek to break up the straight line by shooting at an angle from the side of the road. More practiced movie makers will try several spots, and possibly find that setting the camera on a bank beside the road will give a still better result. The enthusiast may climb a fence to find the best viewpoint. One very effective shot of this type was made through a clump of shrubbery. The leaves defined the setting, and the road was clearly discernible between them. There was a time when the studio cameramen climbed a stepladder to command a better view of the scene, and even that was a novelty once. Now the boom has replaced the ladder, also overturning the intermediate platforms. The boom is still beyond the reach of amateurs unable to command the loan of a steam shovel, but the basic idea of shooting from an elevation is common property and easy to work.

One recent amateur production made clever use of camera angles for a sequence largely held to a piazza. The first view took in the entire porch, establishing the relative position of later shots. Then came a scene in which the left edge of the screen was filled with a vine covered pillar; second, a shot through the balustrade; third, a scene made from a tall stepladder, the camera shooting down into the porch; fourth, a flash made through an open window, merely indicating in silhouette the final clinch. In another picture, this latter scene was almost duplicated in an indoor shot, which showed a sunlit exterior through an open window, with the interior walls faintly indicated on either side.

Another and often vital use of camera angles is in avoiding the repetitious use of exactly the same spot. In a recent theatrical picture, there were five sequences all starting with the entrance of persons through the same door. After the second, the same door was used but it now was filmed from the stair landing. The change really made a difference in the smoothness of the story. It kept the action from becoming monotonous.

But variation in camera angle is perhaps even more important in the scenic picture than in the drama, since the scenic is more directly concerned with picture value. Any dramatic scene in an exterior is better for a good background, but the action may save a poor selection of viewpoint. However, the scenic may not have the advantage of important action and is more dependent upon its pictorial value. It pays to take the time to select the most advantageous spot possible. Most waterfalls look better in semi profile than full head on, and a stream or road crossing the camera field at a diagonal is likely to have more interest on the screen than a shot in which it bisects the frame. The mountain should be taken from a distance to gain proportional values, but shots with the camera pointing up or down will help give the assembly of clips a novelty value.

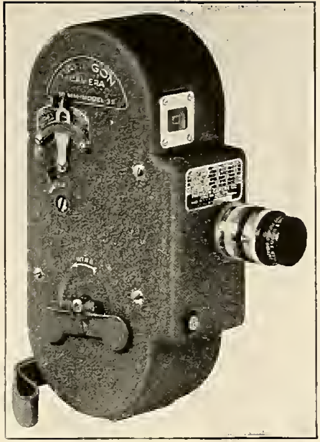
Yosemite's cine map

[Continued from page 294]

scenes of the hikers along the trails.

The Yosemite Falls trip will afford another pleasant sequence. The trail to the top does not go near Lower Fall, and pictures of the lower cascades should be made from the Lost Arrow Trail, which is on the Valley floor. Your first view from the trail to the top will be at the base of Upper Fall and, at this section of the trail, take all pictures of Upper Fall that are wanted, as you will not be able to get any more from the trail until reaching the top itself. No side views are possible, as the trail cuts back into a narrow canyon and the Falls are not visible from there. At the top, you may secure some fine shots as the water plunges over the first 1,430 foot drop. If you are using color film, come to this point at about four in the afternoon and you will find that the foam and spray contain every color of the spectrum. At Eagle Meadows, leave the trail and wade to the luxuriant green carpet of the meadow, which generally has about a foot of water in it. Many pools with beautiful yellow water lilies are here and, if taken in color from such an angle as to include part of the trees and sky reflection, the results will be a joy for all future audiences to behold. At Eagle's Peak get shots of the party standing on the very highest rock, with the snow capped peaks as background.

The Half Dome trail should be taken at least to the foot of Nevada Falls and, as you wind up the trail, many fine shots may be secured of the cascades and later of Vernal Falls. At the top of Vernal Falls, walk to the near end of Emerald Pool and you will find a prize shot of it, the Silver Apron and Nevada Falls. The ideal time is when the sun first strikes the water of Nevada, about nine thirty in the morning. For the best results, go up the Mist Trail and return by the long trail. Above Nevada Falls is Little Yosemite Valley which will offer many interesting views of typical high country. If you climb to Half Dome, get plenty of human interest shots as the party struggles up the 1,000 foot cable. From a barren mountain of this type, it



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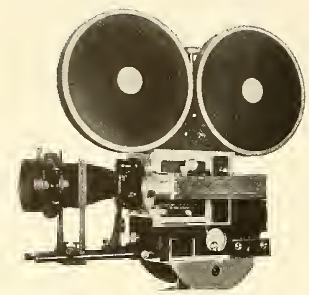

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is better not to film distant views, for, because of lack of vegetation, they cannot be framed properly, which results in a flat picture with no feeling of depth.

For side trips, such as to Hetch Hetchy and the Mariposa Grove of Big Trees, a separate treatment is best. In the case of Mariposa Grove, open with the car entering the forest and then in various scenes show the party leaving the car, walking on the Fallen Giant and through the Corridor Tree. The car may be parked by the Telescope Tree and driven through the Wawona to give an idea of comparative sizes. The Grizzly Giant makes a good final fade out.

If you include a picture of Hetch Hetchy in your cine tour, take shots as you approach the dam and from its top. Try getting a back lighting effect on the water coming out of the spillway. Climb down the iron steps on the face of the dam and you will find many interesting scenes of the structure by looking back upstream.

When in doubt about anything, ask the Rangers. They are very willing and capable; many of them are ardent photographers who can tell you at what point and time you can get the most out of a certain scene.

In Yosemite, the air is very clear and, for ordinary shooting, stops of *f*/8, *f*/11 and *f*/16 with a 2x filter will be found to be most effective. The best hours for filming are between seven thirty and ten in the morning and between three thirty and five in the afternoon. This naturally is but a general rule. Filming during midday is a waste of film, as all detail is lost and the resultant scenes are washed out. Of course, when on a hike, one always cannot wait for the best time to film each scene, as the general procedure is to return by another trail.

What Dufaycolor offers

[Continued from page 293]

filter element is protected, but in the narrow spaces between the lines of resist the filter color can be bleached away, leaving clear film. At this stage, the film now is covered with very fine color lines, with clear spaces between. These clear spaces are then dyed with the second filter color, the lines of resist remaining to protect the first filter color which was dyed at the beginning. After this is done, the resist is removed, leaving alternate lines of two filter colors. The third is still to be added. This is accomplished by applying another series of resist lines at right angles to the first series. All the color then is bleached from the narrow spaces between the new resist lines, leaving adjacent squares of the first two colors. The third color is added to this area by dyeing. The resist is finally washed off, leaving the complete, three color réseau, or screen. This is so fine as to be invisible to the naked eye on inspection and, in fact, not easily perceived from a little distance when magnified many hundreds of times on the motion picture screen.

The film stock, bearing the réseau, is now coated with a sensitive panchromatic emulsion, balanced to give the proper density when exposed through each of the tiny screen filters with which the film is coated. This is effected by placing the film in the camera so that the base, or celluloid side, faces the lens, just as in the case of Kodacolor. Dufaycolor 16mm. cine film is so wound on its daylight loading spool that this is automatically effected, as is the case with the color roll and miniature camera still film also manufactured by this company. Cut film is loaded in the sheath with the emulsion away from the lens in order that it may be exposed properly.

Of course, the principle of the screen plate for making natural color pictures is not by any means new; it has been exemplified in the still field by Jougla, Powrie, Finlay, Lumière, Agfa and many others. The *tour de force* of Dufaycolor lies in the painstaking research involved in the development of special machinery whereby the color filters, applied as a screen, have been reduced dependably to such an unusual state of fineness that this screen will work effectively in producing a color picture even with the magnification incidental to motion pictures.

The technique of motion picture and still color photography with the Dufaycolor process is simple. For ordinary outdoor shooting under daylight conditions, no filter need be used. The emulsion has a speed which produces correct exposure when the diaphragm opening is increased one stop number over that required for panchromatic film in black and white. Under certain brilliant light conditions, even this correction need not be made. I shot some Dufaycolor cut film one sunny afternoon in May, at four o'clock, and it seemed to me that conditions indicated a stop of *f*/8 for "pan." Accordingly, I opened up to *f*/5.6 for Dufaycolor. The resultant transparency was slightly but definitely overexposed. However, a little intensification set matters right. Probably my first estimate was slightly off, but the experience proves a point which should be observed carefully with all color film. Exposure is important! Only the correct exposure is the right one. You will get an image, well defined, even though the exposure deviates from the norm, but correct color balance comes only with correct exposure. A good exposure meter is a great help in this case, and its aid always should be invoked.

In shooting Dufaycolor, it is best to avoid including very fine, regular patterns in the scene itself. For instance, it would be undesirable to pose a subject against the type of latticework sometimes built for the climbing vines in a garden, as the image of these fine intersections will be small and may mesh with the filter pattern on the film base. This caution is of some interest to the movie maker, because of the screen magnification, but is non existent as far as the still filmer is concerned. There is a promise of a still finer screen pattern for Dufaycolor film in the future.

The best lighting for color film is that which will make the colors stand out in good contrast. Just as the recording of *motion* is the only good reason for the motion picture, so *color* is the best justification for the color picture. Drab landscapes and subjects will not do justice to this color process; these may just as well be filmed in black and white. Seek color subjects for color pictures and light them well. Back and side lighting can be effective in color shots, but the broad, glowing chromatic effects gained from good front lighting present the color subject at its best. Color composition is important, of course. Out of doors, nature usually provides her own landscape and seascape compositions; these only await the discriminating eye of some intelligent cameraman. For indoor shots, Dufaycolor recommends and supplies a light blue filter, when the omnipresent Photoflood is used as the source light. Good, strong lighting from the front is effective indoors as well as out.

Dufaycolor still film, both in the roll and cut film types, employs exactly the same technique, but the results are minus the motion, of course. Such film can be processed by the amateur, if desired, and formulae and directions are supplied for the purpose. Single transparencies, viewed by transmitted light, are now available, and paper prints in specific sizes seem imminent in the future. For those who wish to make color separation negatives for printing by any three color process, appropriate filters are recommended.

Home spinning habitants

[Continued from page 304]

used by the Curé in his parish work for the poor—a worthy use for the community's first movie box office receipts!

The program was opened by Joseph Cournoyer, the local orator, dressed for the occasion in a high silk hat, of ancient vintage, and a tail coat even more ancient in cut, and bearing, as his badge of office, a long staff surmounted with a great bunch of bracken, the northern woodland fern. His remarks mostly were not understood by us, although here and there we did manage to get a little of them, gathering that Monsieur Little was a great public benefactor in that he was bringing to this community the very first motion pictures ever to be shown there—pictures not of foreign lands nor of people and scenes entirely unknown, but motion pictures that were decidedly their own—their own people and their own country. So their first picture show would be in all truth theirs.

Duncan MacD. Little, ACL

Frame enlargements from the spinning reel here described

Next they had music and then began the films. At the beginning, there was a polite and expectant hush which soon changed with the second sequence of the first reel, which showed the troubles of an itinerant horse trader on meeting our car. He was driving some score of horses and, when we came along, to avoid us, all of them dashed off the road even into the river. At the sight of this, first the small boys and, as the confusion on the screen mounted, all the audience burst into laughter. The ice was broken and the enjoyment began.

After each reel was more music, with several songs sung in a vigorous baritone voice by Joe Lapointe, who all day long drives the tractor that hauls the road scraper back and forth along the highway. Joe sang with great gusto and his songs, the humorous and friendly songs of Habitant Land, were heartily enjoyed by the audience.

In due time, the last reel was on the screen—the reel of purely local St. Simeon scenes and people. Oh Boy! To say that they were a success is to be too mild and too reticent! Those people rocked with laughter; they shouted their applause. They laughed until the tears came; they called out to one another to look at this and to see that. The contagion of their enjoyment was such that we enjoyed our own films far more than ever before.

At the end, the Curé thanked us, for the entire Parish, with a nice little speech. He invited us to remain among them indefinitely, and the response to this was more thunderous applause

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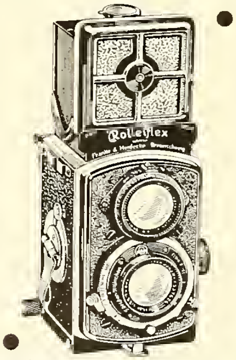
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from a happy group of simple people, and we were quite overcome.

So ended the most successful movie party we have ever held. Appreciative audiences we have had before this. We have shown our films to all sorts of groups, but in all likelihood never again will our pictures be so appreciated, nor received so heartily. I must repeat it—these were the first motion pictures that ever were shown in the village or within many miles of it, and this was the first time that most of the villagers had seen movies. And they were their own pictures, showing their countryside, their village and themselves!

From then on during our too brief stay in their midst, nothing was too much for us to ask of any of those people and, when finally we left, we went away as though parting from old and dear friends. Truly, to be able to give pleasure and happiness to others is a gift from the gods.

Persuading the sun

[Continued from page 301]

flector to illuminate the shadow side of the subject.

Cross lighting, back lighting and the innumerable variations of these two basic types of lighting are the chief reliance of the theatrical cinematographer who is engaged in taking exterior scenes, and the reflectors which he uses are considered an absolutely essential part of his equipment.

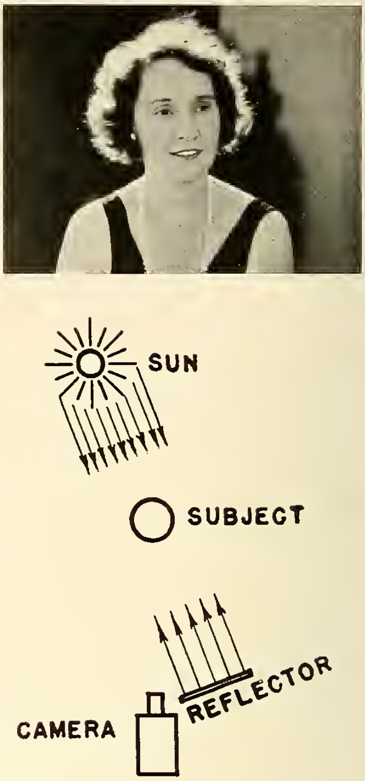
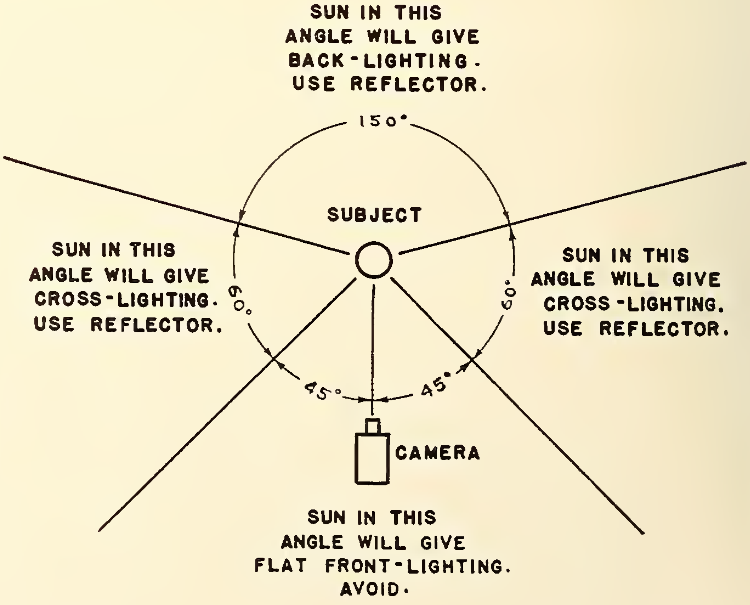

SUN
SUBJECT
REFLECTOR
CAMERA

Figure 4.

Above, back lighting; below, relative lighting positions

Figure 5.

LIGHTING CHART
FOR
CLOSE-UPS AND SEMI-CLOSE-UPS


SUN IN THIS ANGLE WILL GIVE BACK-LIGHTING. USE REFLECTOR.
150°
SUBJECT
SUN IN THIS ANGLE WILL GIVE CROSS-LIGHTING. USE REFLECTOR.
60°
SUN IN THIS ANGLE WILL GIVE CROSS-LIGHTING. USE REFLECTOR.
60°
45°
45°
CAMERA
SUN IN THIS ANGLE WILL GIVE FLAT FRONT-LIGHTING. AVOID.

The reflectors are of several different types, hard, medium, soft and "golds." They are rather large, about five feet by five feet, and are built of plywood or plaster board to serve as a base for the reflecting surface. The hard reflectors have a reflecting surface of smooth metal foil, shiny tin or other very bright metal. The medium reflectors have a surface of crinkled tinfoil, while the soft reflectors are covered with etched aluminum or aluminum paint. The "golds," which are a special type of very soft reflector, are surfaced with powdered gold or gilding paint.

The reflectors which would be of most use to the amateur are the hard and the soft types. Amateurs who wish to make their own can use three sixteenths inch or one quarter inch plywood or beaver board as the base. A size about three by three feet or two by three feet is suggested. It is desirable to have two reflectors, each covered on one side by tinfoil and on the other side by aluminum paint. This combination gives a nice assortment of reflecting surfaces for various setups. If desired, each reflector may he hinged in the middle, thus reducing the size when it is folded and increasing its portability. Another type of reflector can be made of a square of canvas with one side painted white and the other silvered. Tacking it on a length of broomstick will enable one to roll it up easily and to hold it flat when in use.

This summer, try some setups with the aid of a reflector and, when the results are seen on the screen, you will realize why the theatrical cameramen use this desirable instrument so much.

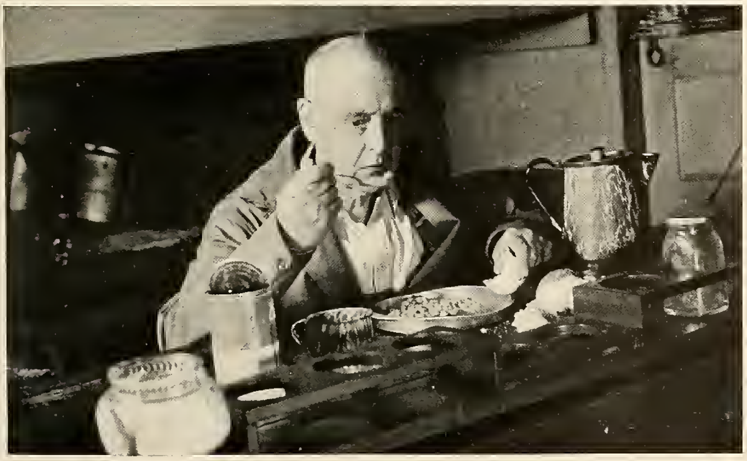
Amateur clubs

[Continued from page 296]

Abstract in Orange ■ *The Theory of Lenses* was the subject of a talk given by Russell C. Holslag, ACL, of Movie Makers staff, at a late meeting of the Cinema Club of the Oranges, according to the report of H. C. Deuchler, ACL, secretary. Mr. Holslag illustrated his discussion with a series of impromptu sketches which were added to the club's files following the meeting. *The Lake*, by Mr. Holslag, and *Kodachrome Demonstration*, from the League's Club Library, were presented on the program, and the meeting concluded with the screening and discussion of members' films.

Hartford compares ■ Kodacolor, Dufaycolor and Kodachrome were screened and discussed comparatively at a late meeting of the Hartford Cinema Club, before a gathering of eighty five persons, according to the report of Edmund Zacher, II, ACL, publicity secretary. The first two color films were supplied from the work of Mr. Zacher and Arthur A. Hebert, jr., ACL, while Herbert H. Johnson, ACL, of New York City, presented the Kodachrome demonstration. Other films screened on this program were *An Evening at Home* and *Rambling around Sydney*, Ten Best winners from the League's Club Library, and *Mischief* and *Water*, award winners in a late West Coast contest.

Making movies ■ Under the aegis of the Metropolitan Motion Picture Club, of which they are members, Charles J. Carbonaro, ACL, and W. R. Lundry, ACL, demonstrated amateur motion pictures as a hobby throughout the ten day run of the Hobby Round Up, comprehensive exbibit of leisure time activities recently concluded in New York City. The motion picture exhibit consisted of screening a three hundred foot film story, especially prepared for the Round Up, which was followed immediately by the simulated production before the audience of selected scenes from the story. At a late general meeting of the New York club,



An old schooner is a set in "Shadows of the Waterfront"

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Kodachrome was discussed and demonstrated by Theodore Fernand, of the Eastman Kodak Stores, Inc., and the program was concluded with the projection of club members' films and *An Evening at Home* from the League's Club Library.

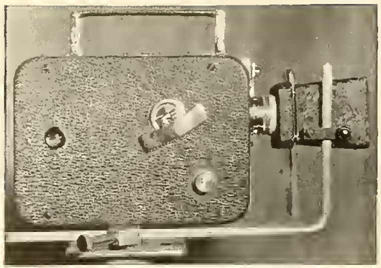
Second edition ■ *California Knights*, a modern version of the Three Musketeers tale, originally put into production by Dudley E. Porter, ACL, on 8mm. film, has been abandoned in that width and is now well advanced in a new 16mm. format. The chief settings in this Twentieth Century fable of errant gallantry are Stanford University, the Golden Gate Bridge and the Highway District Bridge across San Francisco Bay. The leading rôles are being played by John T. Espey, Herbert Porterfield, Robert Johnson, Paul Mayer and LaVerne Mayer. Mr. Mayer and Herbert Goldstein are assisting Mr. Porter on the technical staff.

Eights study ■ Indoor lighting was the featured subject of a discussion and demonstration at a recent gathering of the Los Angeles 8mm. Club, with lighting setups on display for both *f*/3.5 and *f*/1.9 lens equipped cameras. Following this, Gordon Chambers, of the Eastman Research Laboratories, outlined the qualities of 8mm. emulsion, with particular reference to its color separation and filter values. A screening of members' films rounded out the meeting.

Production group ■ In Montreal, Amateur Movie Studios again is undertaking film story production on 9.5mm. equipment, under the leadership of Ernest A. Rawlings. *Surprise at Midnight*, from a story by Marion Gerson and expected to run about 300 feet, is now before the cameras with R. A. Manicom in charge of photography. The principal rôles are being played by the Misses M. L. Schofield and F. L. Rawlings with Howard Mansell and John Buckle.

First film ■ *The Bad Penny*, a 200 foot, 16mm. skit of a day at the beach, is the first production of Junior Motion Picture Artists, a small group of high school young folk working in San Diego under the leadership of Philip Vander Horck. J. A. McCreary, ACL, was in charge of photography.

Color in Canada ■ Kodachrome and Dufaycolor were demonstrated at a late meeting of the Montreal Amateur Movie Club, an organization of cameramen and a production group, according to the report of president Harold D. Marwood. Among the members' films screened were *Torquay, Devonshire* and *The White Flame*, travel and dramatic pictures respec-



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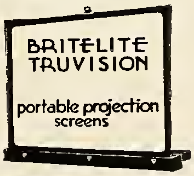

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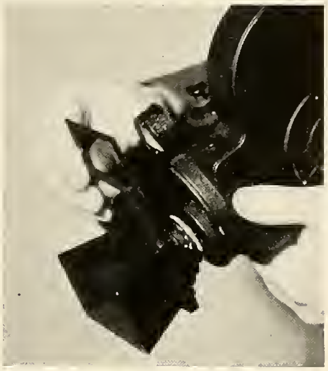
tively. Places are open in the club for anybody interested in either the technical or dramatic aspects of amateur movie making. Inquiries may be made to the secretary, Room 600, Place d'Armes, Montreal.

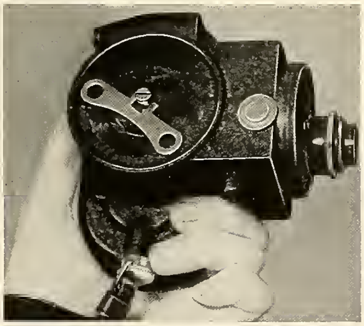
News of the industry

[Continued from page 306]

Child studies ■ *Profitable Child Portraiture,* by H. Rossiter Snyder, 39 pages. Price 40c. Published by Rossiter Snyder Publishing Co., New York, N. Y. This booklet presents new ideas on the problem of photographing children. The author has outlined the fundamentals of commercial portraiture of small children and offers many hints to enable the operator to work more easily with them—*F. G. B.*

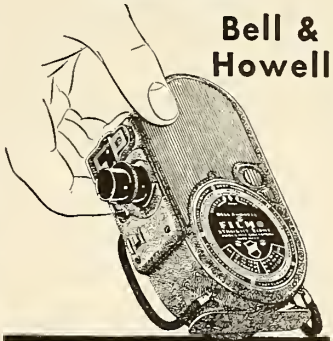


New matte box introduced by Photographic Specialties, Inc.



Emel 8mm. camera, sold in France, is extremely compact

Emel ■ A full description, together with an actual sample of a new 8mm. camera, made and sold in France, recently has reached us. This is the Emel Camera, manufactured by Etablissements Emel, 18, rue Royale, Paris. The outstanding feature of the machine is its extremely small size—the whole camera actually fits comfortably in the hand. It follows the familiar envelope design and takes the regular



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double eight spool holding twenty five feet of film. Feed and takeup sprocket and the gate are of standard design. A 12.5mm. *f*/2.5 Hermagis lens is provided, and this objective is interchangeable with others of greater speed or longer focus. A tubular view finder is employed. The footage scale reads in meters and is clearly visible. The camera is finished in black crackle and has a swivel carrying strap. The price in France is 875 francs.

The clinic

[Continued from page 300]

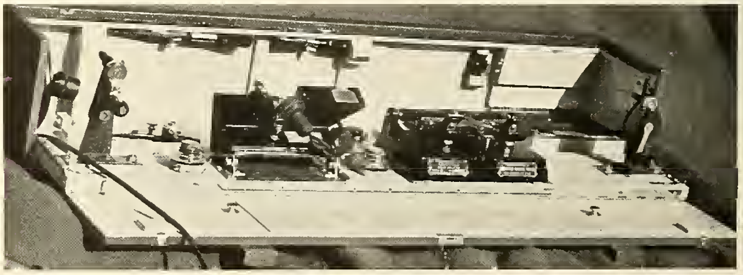
ized that something was wrong so he asked the customer what type of projector he was using. It developed that he had a 250 watt projector, while the dealer was screening the film with a 750 watt machine and on a bead screen. The customer not only had a projector of lower lamp power but also was using a homemade screen built from a window shade of a cream color. The type of screen and the power of the projector lamp always must be considered when judging the exposure of a finished film. If films are to be shown with a low powered machine or on a very large screen, the exposure will have to be slightly greater than if a great deal of light and a small screen were to be employed. This caution applies to the new color films as well. Film that is correctly exposed for your projector may look dark on a lower powered machine or too light on a high powered one. Of course, it goes without saying that from a photographic standpoint there is only *one* correct exposure; however, this rule may be modified a little when various types of projectors are considered.

Editing de luxe ■ W. T. McCarthy, ACL, likes convenience in editing his films and, being of an inventive frame of mind, he has made a complete and self contained editing box. The picture, which explains itself, shows rewinds, splicer, water, cement, viewer and extension cord to supply current for the viewer. Mr. McCarthy reports that he easily can take his whole setup from one place to another when housecleaning overtakes him.

Dampness ■ A short time ago, a member sent to League headquarters an elaborate formula which was supposed to produce a very remarkable compound for moistening blotter pads in humidor cans. He asked whether the formula was as good as it would seem in view of the rare and wonderful ingredients, which included some of the more esoteric herbs. Upon examination of the recipe, it was decided that the only worthwhile active ingredient was distilled water! There are inexpensive film humidifying solutions on the market and it is not necessary to concoct a private witch's brew. Many people feel that nature's humidifier, water, cannot be improved. Those who use water properly report good results and, in fact, it has been shown that film

Self contained editing box devised by W. T. McCarthy, ACL

W. T. McCarthy, ACL



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The National Parks—A flexible, all inclusive plan for filming a single vast subject, such as one of America's great National Parks. Specific examples are given in a treatment of Yellowstone.

The Auto Trip—A discussion of what makes or breaks a record film of the motor trip. The four essential elements of such a picture are covered in detail.

Cine Travel Plans is but one of the many valuable booklets published for its members by the Amateur Cinema League. It will be mailed automatically to all members who have asked that their names be placed on the bulletin list. It will be sent at once to members, not on the list, who request it.

Offered free of charge to members as a part of League service, these bulletins may not be obtained except through membership. Join the Amateur Cinema League to get these aids and others.

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can be kept indefinitely with nothing more than moisture to condition it.

Screens ■ The movie maker who has made his own screen and surfaced it with white paint and glass beads will want a black border. He will find it a problem to get a straight, clean border on the white paint. A simple method is to mark the line with a pencil and to place a strip of cellulose tape just inside the line, on the white paint. Paint the black area up to and slightly over the edge of the tape and, when the paint is nearly dry, the tape may be stripped off, leaving a fine, straight dividing line between the white and the black. It has been found that a screen surface that has been prepared with several coats of flat white paint will hold glass beads very well if they are sprinkled on when the last coat of paint is wet.

Practical films

[Continued from page 297]

■ An important study of Negro art in America is presented in a four reel 16mm. picture, *Negro Artists*, produced some months ago by the Harmon Foundation in New York City, whose director is Mary Beattie Brady, ACL. This interesting film presents a number of prominent Negro artists at their work and shows something of the technique that they employ. Finished works are pictured and the operation of schools and galleries for colored artists is covered. One section of the film features primitive African art and its influence on modern art in general, while another deals with the sociological factors involved in the picture's main theme. J. V. D. Bucher, ACL, was the cameraman. Although the subject of this film might appear to be a fairly abstract one for the motion picture medium, it is presented here more clearly and graphically than could be done in any other way.

■ Slow motion movies are serving the track men at The Taft School in Watertown, Conn. Studies of the athletes in the various events are made by William Graham McKelvy, ACL, a student at the school, and these are examined in comparison with similar slow motion sequences of Olympic stars in the same events.

■ *Frozen Sunshine*, a story of the food values of ice cream, particularly when impregnated with vitamin D, is a new film now in production by National Oil Products Company, of Harrison, N. J., manufacturers of Vitex Vitamin D. The work is being directed by James C. Cook and photographed by Arnold M. Hill, ACL, both on the company staff. This is the fourth substandard publicity film to be produced by this organization in two years. The three earlier films have lately been revised by Mr. Hill in preparation for the use of this new picture, the production of which was decided on by his company because of the notable success of its predecessors.

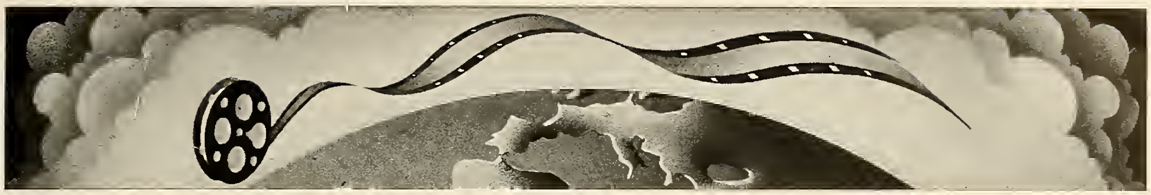
■ *Modern Weapons to Fight Tuberculosis* is the title of a short 16mm. picture recently completed for the Humboldt County T. B. Association, by Arthur Kretner, ACL, in Eureka, Calif. The story of the film, produced under the direction of Irene Carlson and Dr. Clarence Crane, was written by Mrs. Ethel McGinley and Mrs. Robert Fischer. It shows the important five steps to prevent tuberculosis.

■ The Pontiac Company, reports Bell & Howell Company, is using 16mm. prints of adventure and travel pictures to aid in recruiting audiences for its 16mm. industrial talkie concerning the 1935 Pontiac cars. Good sized audiences have been reported in all cases and the use of an entertainment reel to support an industrial picture has been found entirely satisfactory by both audiences and the company. The Pontiac picture itself runs four reels.

■ In Portsmouth, Ohio, Harold F. Monroe, ACL, is picturing the modern methods of automobile servicing and the many little realized advantages of the highly developed automobile service station of the present. His treatment of this subject will point out in the introduction the vast extent of modern motoring and its accepted ease, will refer for a moment to the nearly forgotten difficulties of early touring and then will conclude by presenting the answers to these difficulties as supplied by the modern station.

■ As an experiment in pupil participation in a cooperative project, a group of students in the Seth Low Junior High School, Brooklyn, N. Y., has produced a 200 foot, 8mm. version of *Penrod*, working under the leadership of Frank Martini and with the cooperation of Isaac Bildersee, school principal. The work of providing scenery, costumes, property and lighting effects was portioned out to a number of students, in accord with their interests and natural abilities.

■ Al Lesperance, golf professional of Westmoreland Country Club, Wilmette, Ill., recently has compiled convincing figures proving definitely by percentages that teaching golf by slow motion greatly improves the pupil's game, reports the Bell & Howell Company. Mr. Lesperance has used a slow motion picture camera in his instruction work over a period of time long enough to eliminate chance results.



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Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: W. L. Martindale, 9477 Santa Monica Blvd.
Fresno: Laval Co., Inc., 1319 L St.
  Potter Drug Co., 1102 Fulton St.
Glendale: A. L. Kirkhuff Camera & Movie Supply, 148 S. Brand Blvd.
  Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Bell & Howell Co., 716 N. La Brea Ave.
  Camera Mart, 1652 N. Cahuenga Blvd.
  Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
  Hollywood Citizen, 6366 Hollywood Blvd.
  Richter's Photo Service, 7901 Santa Monica Blvd.
Long Beach: Winstead Bros., Inc., 244 Pine Ave.
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  C. & W. News Stand, 711 N. Western Ave.
  Craig Movie Supply Co., 1053 South Olive St.
  Eastman Kodak Stores, Inc., 643 S. Hill St.
  John R. Gordon, 1129 S. Mariposa Ave.
  T. Iwata Art Store, 256 E. First St.
  Marshutz Optical Co., 518 W. 6th St.
  Peterson's Camera Exchange, 356 S. Broadway.
  Schwabacher-Frey Co., 736 S. Broadway.
  Spindler Camera Service, 756 S. Broadway.
  Victor Animatograph Corp., Quinby Bldg., 650 S. Grand Ave.
  Wilshire Personal Movie Co., 3150 Wilshire Blvd.
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  Smith Bros., 1721 Broadway.
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  Harold A. Parker Studio, 479 E. Colorado St.
  F. W. Reed Co., 176 E. Colorado St.
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  Magneto Shop, 1020 14th St.
  Frank McDougal, 1017 10th St.
San Diego: Bunnell Photo Shop, 1033 Sixth Ave.
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  Eastman Kodak Stores, Inc., 216 Post St.
  Hirsch & Kaye, 239 Grant Ave.
  San Francisco Camera Exchange, 88 Third St.
  Scbwabacher-Frey Co., 735 Market St.
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  Trainer-Parsons Optical Co., 228 Post St.
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  Marshall Field & Co., Photographic Dept., Sec. 59, State and Washington.
  Lyon & Healy, Inc., Wabash Ave., at Jackson Blvd.
  Movie Supply Co., 844 S. Wabash Ave.
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Evanston: Almer Coe & Co., 1645 Orrington Ave.
  Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Peoria: Peoria "Fo-Dax" Photo Co., Jackson at Glendale.
Rock Island: Rocklan Film Exchange, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 112 N. Main St.
Springfield: Camera Shop, 320 S. 5th St.

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  Stark-Films, 219 W. Centre St.
  Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
    Hotel Statler.
  FILM LIBRARY OF NEW ENGLAND, 239 Columbus Ave.
  Ralph Harris & Co., 30 Bromfield St.
  Iver Johnson Sporting Goods Co., 155 Washington St.
  Andrew J. Lloyd Co., 300 Washington St.
  Montgomery-Frost Co., 40 Bromfield St.
  Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
  Pinkham & Smith Co., 15 Bromfield St.
  Solatia M. Taylor Co., 56 Bromfield St.
  Visual Education Service, 470 Stuart St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Haverhill: Watson Studio, 47 Merrimack St.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co., 49-55 Munroe St.
Melrose: Greystone Studios & Film Laboratories, 66 Lake Ave.
Salem: Pitman Movie Service, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
  Harvey & Lewis Co., 1503 Main St.
Tewksbury: Camera Exchange, 23 North St.
Watertown: Atlas Motion Picture Service, 42 Wilmot St.
Worcester: J. C. Freeman & Co., 376 Main St
  Harvey & Lewis Co., 513 Main St.
  L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Detroit: L. Black Co., 1540 Woodward Ave.
  Crowley, Milner & Co., Dept. 124.
  Detroit Camera Shop, 325 State St.
  Eastman Kodak Stores, Inc., 1235 Washington Blvd.
  H. C. Film Service, 12991 Ilene Ave.
  J. L. Hudson Co., Dept. 290.
  E. B. Meyrowitz, Inc., 1242 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 56 Monroe Ave.
  Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genessee

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
National Camera Exchange, 5 S. 5th St.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Calvin Co., B. M. A. Bldg., Union Station Plaza.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
W. Schiller & Co., 6 S. Broadway.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Lawlor Sporting Goods Co., Inc., 1118 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
East Orange: H. C. Deuchler, 541 Main St.
Hawthorne: Hawthorne Home Movie Service, 142 Cedar Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Dubes' Camera Service, 26 Linden St. (Display at 36 Clifton Ave.)
Lambertville: Albert S. Hockenbury, 70 York St.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Dept. 290.
Firemen's Pharmacy Co., 765 Broad St.
Franklin Music House, 25 New St.
Motion Picture Camera Exchange, 38 Park Pl.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Sykes Drug Store, 179 Market St.
Walker Radio & Elec. Co., 318 E. 33rd St.
Princeton: Princeton University Store, On the Campus.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.

NEW MEXICO

Albuquerque: Compton Studio, 302½ W. Central Ave.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Hardware & Iron Co., Broadway at Arch St.
F. E. Colwell Co., 465 Broadway.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home-Movies, 194 Greenpoint Ave.
Buddy's Novelty Shop, 785 DeKalb Ave.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
H. B. Kay, 145 Jerome St.
Geo. J. McFadden, Inc.. 202 Flatbush Ave.
PARK CINE LABORATORY, 1250-51st St.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Hempstead: Agnew's, 47 Main St.
Ithaca: Treman, King & Co., care of George E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
New Rochelle: Camera Craft Shop, 673 Main St.
Ollie V. Crennan, 498 Main St.
New York City: American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
Broadway Camera Exchange, 1595 Broadway.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
Empire Camera Co., 316 Fifth Ave.
Dave Farley, News Stand, Times Bldg.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Joseph P. Hackel, 53 West 57th St.
Harry's Camera Exchange, Inc., 317 W. 50th St.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
Madison Mart, 403 Madison Ave.
Medo Photo Supply Corp., 323-5 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Henry Mielke, Inc., 242 E. 86th St.
Mogull Bros., 1944 Boston Rd.
MOTION PICTURE CAMERA SUPPLY, INC., 723 Seventh Ave.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
RAB SONS, 1373 Sixth Ave.
Frank Tanham & Co., Inc., 9 Church St.
Henry Westpfal & Co., 4 E. 32nd St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Port Chester: Hartnet & Mowbray, Inc., Capitol Theatre Bldg.
Rochester: Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 183 S. Main St.
News Exchange, 29 So. Main St.
M. O'Neil Co., Dept. 19, 51 Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Canton: Camera Shop, 531 Market Ave., N.
Groshan Graphic Arts Co., 221-2nd St., N.E.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 648-652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
915 Euclid Ave.,
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Gross Photo Supply Co., 325 Superior St.
Sand Beach Consolidated Corp., 823 Board of Trade Bldg.
Toledo Camera Shop, 1221 Madison Ave.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.
Rochester Camera Stores Co., Cor. 4th and Boston.

OREGON

Lakeview: Getty's Photo Studio, 536 G St., So.
Pendleton: Snelson's Camera Shop, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sherman, Clay & Co., 817 S. W. Alder.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Johnstown: Johnstown News Co., 115 Market St.
Philadelphia: Camera Shop, 51 N. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
117 S. 16th St.
H. & R. Camera Exchange, 438 Market St.
Klein & Goodman, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
John Wanamaker, Dept. 546.
Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: W. F. Drehs, 541 Court St.
Scranton: Scranton Home Movies Library, 316 N. Washington Ave.
Wallace & Cook, Inc., 205 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: G. C. Dury & Co., 420 Union St.
Mills Book Store, Camera Dept., 703 Church St.

TEXAS

Dallas: E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.
H. H. Page, 115 N. 6th St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
McGaheysville: Cine Picture Service, East River Drive.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Mt. Vernon: Eldridge's Stationery Store.
Pullman: C. E. Graves.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc.. 1415-4th Ave.
Lowman & Hanford Co., 1512—2nd Ave.
Sherman, Clay & Co., 1624 Fourth Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.

WEST VIRGINIA

Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: Twelfth St. Garage, 81-12th St.
Uncle Jim, the Movie Man (W. J. Renner), 14th & Market Sts.

WISCONSIN

Appleton: Johnston's Book Store, 311 E. College Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Madison: Photoart House, 413 State St.
Photocraft, 305 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., Kodak Dept., E. Wisconsin & N. Plankington.
Photoart House, 844 N. Plankinton Ave.

UNITED STATES TERRITORIES

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.
Hawaii Film Supply Co., 148 S. Beretania St.

UNITED STATES POSSESSIONS

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

PUERTO RICO

San Juan: Carbia Bros., P. O. Box 828.

OTHER COUNTRIES

ALGERIA

ALGER: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

ARGENTINE

BUENOS AIRES: Casa Rodriguez, Maipu 277.
Cia Sud Americana Foto-Cine-Optica, Corrientes 624.
ROSARIO DE SANTA FE: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

SYDNEY: Filmo Stores, 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.
Swain & Co., Ltd.. Pitt St.

Queensland

BRISBANE: Kodak (Australasia) Pty., Ltd., 250 Queen St.
ROCKHAMPTON: Kodak (Australasia) Pty., Ltd., East St.
TOOWOOMBA: Kodak (Australasia) Pty., Ltd., Ruthven St.
TOWNSVILLE: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

ADELAIDE: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

HOBART: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
LAUNCESTON: Spurlings', 93 Brisbane St. (next Quadrant).

Victoria

MELBOURNE CI: Charles W. Donne, 157-159 Elizabeth St., Cor. Bourk St.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., The Block, 284 Collins St.

West Australia

PERTH: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

VIENNA I: Foto-City, Karntnerstrasse Nr. 45.

BELGIUM

BRUSSELS: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.
J. Van Dooren, 26 Rue Leabeau.

CANADA

Alberta

CALGARY: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

VANCOUVER: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

WINNIPEG: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406.

Ontario

OTTAWA: Photographic Stores, Ltd., 65 Sparks St.
TORONTO: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

Quebec

MONTREAL: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
Gladwish & Mitchell, Dominion Square Bldg.
Metropolitan News Agency, 1248 Peel St.
Street Photo Supply Co., 1479 St. Catherine St., W.

Saskatchewan

REGINA: Bird Films, Ltd., 2325 Eleventh Ave.
Regina Photo Supply, Ltd., 1924 Rose Street.

CHINA

SHANGHAI: China News Co., 447 Szechuen Rd.
Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CZECHOSLOVAKIA

PRAGUE 2: Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

COPENHAGEN K: Kongsbak and Cohn, Nygade 2.
V: Kodak Aktieselskab, Ostergade 1.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

BATAVIA CENTRUM: Kodak Ltd., Noordwijk 38.
SOERABAIA: Kodak Ltd., Paradestraat 9.

Sumatra

MEDAN: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

EGYPT

ALEXANDRIA: Kodak (Egypt) S. A., 23 Cherif Pacha St. and Ramleh Sta.
CAIRO: Kodak (Egypt) S. A., Midan Ibrahim Pacha, Continental Bldg.
20 Sharia Maghraby.

ENGLAND

BIRMINGHAM: Harrisons-Opticians, Ltd., 86 Worcester St.
BLACKBURN: Edwin Gorse, 86 Accrington Rd.
BOURNEMOUTH: J. E. Beale, Ltd., Photographic Dept.
BRISTOL: H. Salanson & Co., Ltd., 20 High St.
CHESTER: Will R. Rose, 23 Bridge St. Row.
HARROGATE: A. R. Baines, 39 James St.
KENT: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
KINGSTON-ON-THAMES· Durbins, 24 Market Pl.
LIVERPOOL: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
LONDON: E. C.: City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
W. 1: Bell & Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28A Broadway, Ealing.
Durbin's, 66 Broadway, Ealing.
MANCHESTRR: J. T. Chapman, Ltd., Albert Square.
NEWCASTLE-ON-TYNE: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
SHEFFIELD: Sheffield Photo Co., 6 Norfolk Row (Fargate).
STAFFORDSHIRE: John Martin, 66 Derby St., Leeks.
STOCKPORT: Hidderley Radio Sales, 48 St. Petersgate.
YORKSHIRE: The Midland Cine Service, 19a Briggate, Shipley.
Walter Scott, 26 North Parade, Bradford.

FRANCE

BORDEAUX: Kodak Pathe S. A. F., 2 Place de Tourny.
CANNES: Kodak Pathe S. A. F., 1 rue Marechal Foch.
LYON: Kodak Pathe S. A. F., 26 rue de la Republique.
MARSEILLE: Kodak Pathe S. A. F., 37 rue St. Ferreol.
MONTE CARLO: Kodak Pathe S. A. F., 6 Blvd. des Moulins.
NICE: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
PARIS: Amateur Cine Photo Selection, Etabls. J. ChOtard, 20-22 rue Bobillot.
M. Assemat, 95 rue des Petits-Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.

HOLLAND

AMSTERDAM: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361.
GRONINGEN: Capi, 3 Kleine Pelsterstraat.
HAGUE: Capi, 124 Noordeinde.
Kodak, Ltd., Noordeinde 10-10A.
Hans Nieuwenhuis, Thomsonlaan 57-59.
van Hoytemastraat 51-53.

INDIA

BOMBAY: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Rd.
CALCUTTA: Army & Navy Stores, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., Ltd., 154 Dharamtolla St.

IRISH FREE STATE

DUBLIN C.1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

MILAN: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

KOBE: Honjo & Co., 204 Motomachi 6-Chome.
KYOTO: J. Osawa & Co., Ltd., Sanjo Kobashi.
OSAKA: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

MEXICO CITY: American Photo Supply Co., S. A. Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11
MONTERREY: American Photo Supply Co., S. A., Avenida Morelos 535.
PUEBLA: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

AUCKLAND: Kodak New Zealand, Ltd., 162 Queen St.
CHRISTCHURCH: Kodak New Zealand, Ltd., 681 Colombo St.
DUNEDIN: Kodak New Zealand, Ltd., 70 Princes St.
HAMILTON: Watson's Camera House, Victoria St
WELLINGTON: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

OSLO: A/S Narvesens Kioskompani, Postboks 125.
J. L. Nerlien, A/S, Nedre Slotsgate 13.

PERU

LIMA: Importaciones Americanas S. A., (Antigua Casa, Lemare & Co.), Villalta 220, Apartado No. 813.

POLAND

WARSAW: M. Arct, 35 Nowy-Swiat.

SCOTLAND

ABERDEEN: J. Lizars, 118 Union St.
EDINBURGH: J. Lizars. 6 Shandwick Pl.
GLASGOW: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St., C1.
381 Sauchiehall St., C. 2.

SIAM

BANGKOK: Prom Photo Studio, New Rd., cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

CAPE TOWN: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

DURBAN: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

JOHANNESBURG: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

BARCELONA: Catalonia, S. A., Ronda Sant Pere 3.
MADRID: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

SINGAPORE: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SWEDEN

STOCKHOLM: A. R. Nordiska Kompaniet, Photographic Dept.

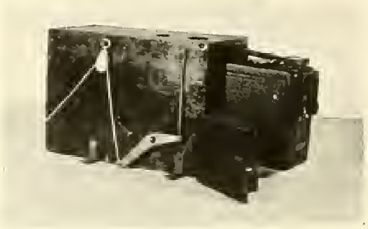
SWITZERLAND

BASEL: H. Strubin & Co. Cine Service, Gerbergasse 25.
GENEVA: Kodak Societe Anonyme, 11 Rue de la Confederation.
Louis Stalder (Photo Hall), 5 Rue de la Confederation.
LAUSANNE: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
ZURICH: Ganz & Co., Bahnhofstrasse 40.

Closeups —What amateurs are doing

During the activities of the Engineers' Glider Club of Detroit, one of the members, Leroy Shutts, desired to obtain a pictorial record of the enjoyable times they were having. For this purpose he employed both still and cine cameras. After taking a number of "stills" with the camera attached to various places on the gliders, he constructed a box for his movie camera so that it could be mounted out on the wing tip. With the cine camera in that position, it was possible to make shots of the pilot while the glider was high in the air. The results were remarkably satisfactory, and some eight hundred feet of excellent pictures were obtained.

A glider shot made with a remote controlled camera



Photographs by Leroy Shutts

The camera is held in a box equipped with string release

The box for the movie camera was lined with sponge rubber so that, in case of a rough landing, the camera would not be damaged and the film record spoiled. An operating mechanism was constructed on the side of the box so that the camera could be started when a string was pulled and stopped when the tension on the string was released. In this manner, shots could be taken at will with the glider in any position.

For some sequences, the camera box was mounted on a swivel over the head of the pilot so that pictures could be obtained of other gliders in the air and of objects on the ground by maneuvering the glider and aiming the camera with the aid of peep sights. Mr. Shutts points out, however, that such pictures should be attempted only by experienced fliers, because of the danger of stalling and going into a spin while being too much occupied with taking the picture.

The particular 100 foot capacity camera used by him would run steadily for thirty five to forty seconds on one winding. Since it was not possible to rewind the camera while in the air, shots of the various portions of a typical flight were taken during several flights and then were pieced together. Thus a complete record from the takeoff to the landing was produced.

In taking the picture, the camera is wound, the diaphragm opening set and the camera pushed into the rubber lined box, as shown in the illustration. The operating mechanism on the box is pulled out while the camera is being slipped into place and, when released, it engages the operating lever on the camera. When the string is pulled, the operating lever on the camera is depressed in the same way as when taking pictures by hand. When the pull on the string is released, the spring on the side of the box returns the operating lever to the "off" position. Thus the camera can be started and stopped at will by pulling on a string, an operation which does not interfere with the pilot's concentration on flying the glider.

This method is helpful in obtaining movies of many other activities beside flying. Using this type of box, one could mount a movie camera anywhere.

The League's vicepresident, Stephen F. Voorhees, of New York City, has added to the many distinctions he has won in the profession of architecture the supreme honor to which an American architect may aspire by his recent election as president of the American Institute of Architects. Mr. Voorhees is senior member of the firm of Voorhees, Gmelin and Walker, which holds the Institute's medal for the design of the headquarters building of the New York Telephone Company and which is responsible for many other structures of great distinction in New York City and elsewhere in the United States. As chairman of the Construction Code Authority, the Amateur Cinema League's second in command became the head of one of the greatest industries in his country; his recent honor from the American Institute of Architects places him at the head of his branch of the construction industry. We in the League who have tested Mr. Voorhees's rare capacity through nearly a decade offer our congratulations to the Institute on the wisdom of its choice.

Appearing before the entire membership of The Telephone Camera Club of Manhattan, ACL, Charles J. Carbonaro, ACL, has given the first of a series of four lectures on the fundamentals of photography as instructor to the club.

Wild Puppies

The Gang have been annoyed by the older and rougher members of another gang and decide to declare war. And what a war it proves to be! Trenches, tanks, airplanes, dirigibles, battering rams, mines, barrages—all are there. Will delight every audience.

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■ BARGAINS, used sound projectors, parts, soundheads, turntables, amplifiers, horns; catalog mailed.S.O.S. CORP., 1600 Broadway, New York.

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■ BELL & HOWELL Filmo 16mm. camera with turret front, Taylor Hobson Cooke *f*/3.5 lens, 1 inch focus and Dallmeyer *f*/3.5 telephoto 4 inch focus, like new, No. MM7035, $157.50; De Vry De Luxe movie camera 16mm. with turret front; equipped with Graf *f*/3.5 20mm. focus, Graf *f*/3.5 focus 1½ inches and Graf telephoto *f*/4.5 focus 3 inches, like new, No. MM7135, $75.00; Paragon 16mm. movie camera, latest model, 3 speed with Luxor *f*/1.5 1" focus lens, new, No. MM7235, $54.50; Paragon 16mm. movie camera, latest model, 3 speed with *f*/3.5 1" lens, new, No. MM7335, $42.50; Paragon 16mm. movie camera, model single speed with *f*/3.5 lens, new, No. MM7435, $32.50; Stewart-Warner Buddy 8mm. movie camera with Wollensak *f*/3.5 lens, new, No. MM7535, $29.75; Luxor or Cine Anastigmat *f*/1.5, focus 1" in Filmo mount, new, No. MM7635, $24.95; Bell & Howell Model 70A, 16mm. movie camera with Cooke *f*/3.5 1" focus lens, new, No. MM7735, $79.50; Wollensak Velogstigmat *f*/3.5, focus 1" in Filmo mount, new, No. MM7835, $6.50; Graf Anastigmat *f*/3.5 focus 2" in Filmo mount, new, No. MM7935, $9.95; Bausch & Lomb Anastigmat *f*/2, focus 3" with standard cine mount, No. MM79135, $54.50. Also many bargains in still cameras and accessories. Order by numbers, satisfaction guaranteed. BURKE & JAMES, Inc., 223 W. Madison St., Chicago, Ill. Est. 1897.

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■ WE pay the highest cash prices for any 8mm. or 16mm. cameras and projectors; lenses bought also; write at once, describe fully. SUNNY SCHICK, National Broker, 402 W. Washington, Fort Wayne, Ind.

■ WANT for cash professional 35mm. Bell & Howell or Mitchell camera, silent or silenced for sound; quote full description and price. Wanted: 70D or 70DA Filmo for cash. IRVING BRAUN, 5125 No. Lotus Ave., Chicago, Ill.

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■ WILL pay cash any 35mm. professional equipment: Bell & Howell, Mitchell, Akeley, Debrie, Eyemo cameras, lenses or accessories. MOTION PICTURE CAMERA SUPPLY, Inc., 723—7th Ave., N. Y. City.

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■ SOUND ON FILM SUBJECTS FOR RENT OR SALE: Mickey McGuire comedies, cartoons and features; descriptive catalogue available. H. B. KAY, 145 Jerome St., Brooklyn, N. Y.

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

AUGUST, 1935

25c

What membership in the AMATEUR CINEMA LEAGUE will bring you—

1. **MOVIE MAKERS** ■ Membership includes a subscription to MOVIE MAKERS, a monthly magazine covering every phase of amateur filming, including timely articles on all aspects of movie making technique. Not only does the magazine keep you abreast of all new developments in method and equipment, but it includes in each number several articles designed especially to introduce the new enthusiast into the craft—articles which will present fundamentals of camera operation intelligibly and enjoyably.

2. **TECHNICAL CONSULTING SERVICE** ■ The League's technical consultant will answer any member's question by letter, by 'phone or in person if the member calls. He offers advice and help on exposure, focusing, use of filters, editing, titling or interior lighting—in fact, the whole range of technical problems. This service is not syndicated, but actually individual; the consultant will give full attention to any member's problem, sending him a full discussion, illustrated with diagrams, examples, etc., if necessary.

3. **CONTINUITY AND PHOTOPLAY SERVICE** ■ The continuity consultant will aid you in planning specific films by making continuity and treatment suggestions indicating how to get the most effective results not only in the reel as a whole, but in specific shots. In addition to this aid in "planning in advance," he is always glad to make suggestions for future work. He will give specific suggestions for writing scenarios, he will prepare title wordings and outline new subjects for filming. Detailed service in planning business, professional and industrial pictures is offered.

4. **CLUB SERVICE** ■ Should you wish to organize an amateur motion picture club—either a group to produce photoplays or a club of amateur cameramen—the club department can aid you. Complete organization material, based on the experience of hundreds of clubs, is available. Program suggestions are offered and A CLUB FILM LIBRARY, made up of outstanding films produced by clubs, is circulated among clubs without charge.

5. **FILM REVIEW SERVICE** ■ You may send in any films you wish for criticism and suggestions by the technical and continuity consultants. The member will receive a detailed letter about each picture screened. Editing and titling suggestions are offered and advice on technique for the future is given.

6. **BULLETINS** ■ These are supplied to members without charge. They are of two classes, some covering general subjects on which the amateur wishes detailed information for ready reference and some covering special subjects. The more important bulletins are attractively printed as bound booklets, while others are clearly and legibly mimeographed. Members will, on request, be sent all or any bulletins that are in print. A member may at any time request that all future bulletins be sent to him as they are published. These bulletins can be secured only by membership in the Amateur Cinema League and are not otherwise available. Printed bulletins now current are:

   Cine Travel Plans
   Exposure in Essence
   Scenarized Film Plans
   Titling Technique

7. **SPECIAL SERVICES** ■ These two important special fields are available through the PLOT SERVICE CHART and the TITLE SERVICE CHART by means of which members may secure individually prepared plots and detailed aid in title making. These charts are supplied, on request, to members only.

8. **EQUIPMENT SERVICE** ■ New equipment is being announced constantly and this service will help you to keep your own equipment modernized without duplication of purchases. The League aids members in locating new equipment, in making out filming itineraries and equipment lists and in securing specific films to fill in reels. It will also lend its services to facilitate relations between members and manufacturers and dealers, if this should be requested, and will secure information for its members on conditions affecting movie making in foreign countries.

9. **MAKING BETTER MOVIES** ■ A 205 page book on amateur movie making is sent to every member. Written in clear, non technical language, this book gives directions for every process, every device and every trick in movie making that you will be likely to use. It tells you, step by step, just what to do and how to do it to get the best results from your camera and projector.

10. **FILM EXCHANGE** ■ This service on a loan basis is made possible through League membership. As a member, you may list your films in the Film Exchange for temporary loan among members and receive in return the listing, by your fellow members, of hundreds of other reels, available directly from member to member. Available only to members who list films for exchange.

11. **PUBLIC RELATIONS** ■ The League has been able to accomplish much for amateur movie makers. It secured national legislation abolishing the former duty on amateur films, under regulations that are very fair to amateurs. It has aided in opening previously closed filming areas to amateur cine cameras. Further, the League acts as a clearing house for all ideas about movie making and announces these monthly in MOVIE MAKERS, which is written by amateurs and for amateurs. Amateur needs are told to the industry that provides equipment, and often new and necessary articles have been developed at the instance of the Amateur Cinema League.

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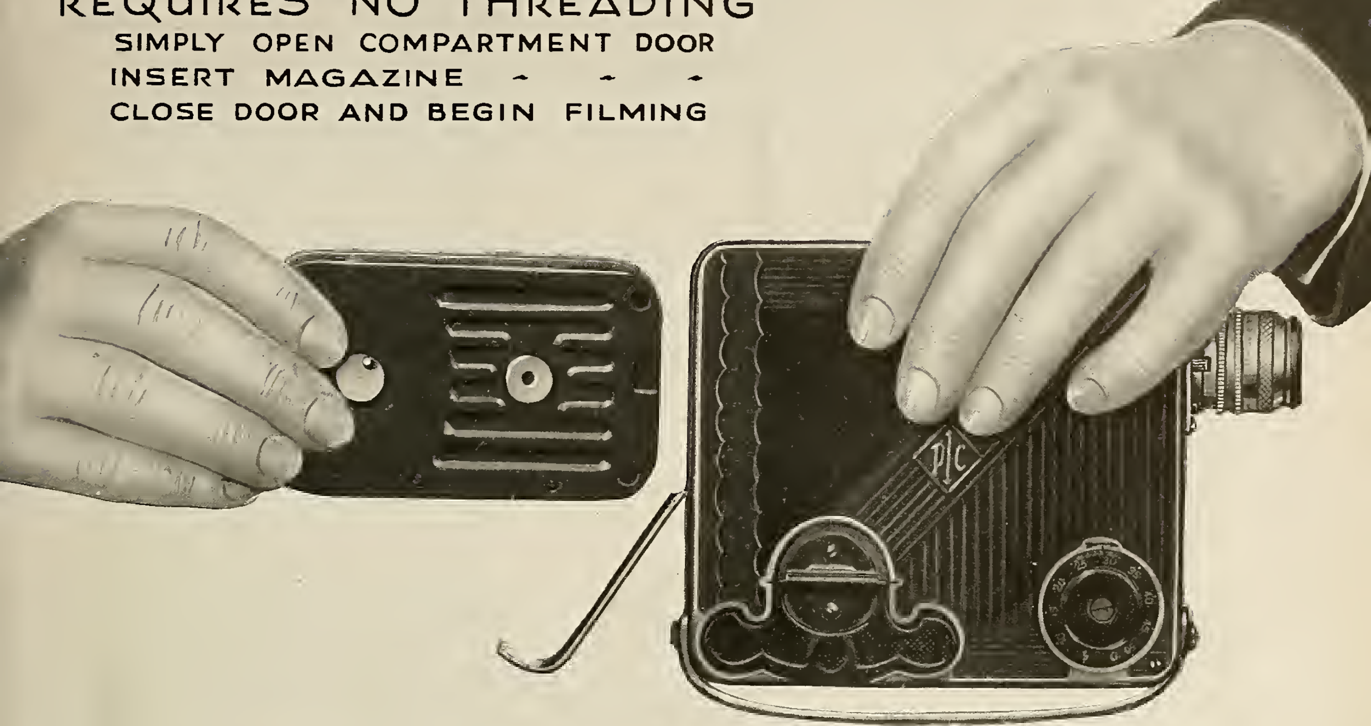

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■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ Bass Camera Co., Chicago, Ill., has a sound on film library that is available for customers within a 1000 mile radius of Chicago.

■ Bell & Howell Co., Chicago, Ill., offers the following Filmosound Rental Library subjects among others: *Isle of Desire,* Zane Grey's Scrapbook, one reel; *Kazan the Dog,* Fighting to Live series, six reels; *Insect Clowns* and *Cycle of the Life of the Ant*, from the Conflict of Nature series, one reel each.

■ Central Camera Co., Chicago, Ill., has a 16mm. film rental library, and information may be had on request.

■ Eastman Kodak Co., Rochester, N. Y., will be glad to send, on request, a catalog of the Cinegraph releases.

■ Hartley-Leonard Productions, New York City, offers a 16mm. travelog of New York City, called *The Real New York,* which portrays this metropolis in the modern manner.

■ Kodascope Libraries, New York City, has two comedies. *Hold Your Breath,* in which a stolen bracelet involves a hair raising chase for the thief up the front of a skyscraper, and *Isn't Life Terrible,* wherein Charley Chase and Oliver Hardy have their troubles on an unseaworthy ship.

■ Nu-Art Filmco, New York City, has a number of musical selections in various lengths of 16mm. sound on film, called *Musical Interludes.*

■ Regina Photo Supply Ltd., Regina, Canada, offers, for Canadian rental only, 16mm. sound on film features and short subjects; a descriptive catalog is available on request.

■ Willoughbys, New York City, is now exclusive representative of the Bell & Howell sound on film library. The following subjects are available, among others, in 16mm.: *William Tell, Pardon My Gun* and *Found Alive,* seven reel features; *This is America,* six reel feature; *The Idol of Seville, The Tamale Vendor* and *Killers of the Chaparral,* each two reels; *The Mad King,* a one reel cartoon. A catalog will be sent on request.

Free films

■ *To borrow the films listed in this department, simply send in your name and address to Amateur Cinema League, Inc., 105 West 40th Street, New York City, specifying the* TITLES *of the films desired. When films are limited to groups, the type and approximate size of the audience must be given. Films are loaned free except for postage. All transactions regarding booking dates and shipping arrangements are effected between distributor and applicant after the League has forwarded name and address of applicant to distributor. Please do not request a list of films from which to make a selection, as no list is available. Any one in the United States may apply for films reviewed, as this service is not limited to League members.*

■ *A Ramble in Erin*, one reel, 16mm., reviewed through the courtesy of Cunard White Star, Ltd., shows the departure of the liner, *Samaria*, shots on shipboard and scenes in Ireland, including Cobh, Blarney Castle, Killarney, Limerick and Dublin. Preference will be given to adult group screenings.

■ *Revelations by X-ray*, one reel, 16mm. or 35mm., reviewed through the courtesy of the General Electric Company, is a pictorial record of the discovery of X-rays and their application in medical fields and industry. Distribution of this film is limited to group screening.

■ *Coal at its Best*, two reels, 16mm. or 35mm. sound on film, reviewed through the courtesy of Ray-Bell Films, Inc., shows coal mining procedures and processes and how to use this product most efficiently. Distribution is limited to sound on film group screening.

MOVIEMAKERS

The magazine of the Amateur Cinema League, Inc.

Ewing Galloway

CONTENTS

Volume 10 August, 1935 Number 8

Cover design . . . . *Lloyd Coe*
Featured releases 328
Free films 328
Closeups 330
Into the tenth, *editorial* 333
Frontispiece, *photograph* . . . . *F. S. Lincoln* 334
Reversal film cautions . . . . *Frederick G. Beach, ACL* 335
Evolving color technique . . . . *J. F. Holden* 336
Boat angles . . . . *Edmund Zacher, II, ACL* 337
Cine sauce . . . . *Frank C. Miller* 338
Stretching vacations out . . . . *Paul D. Hugon* 339
Cine "boondoggling" . . . . *B. S. Mothershead, ACL* 340
The salesman sold . . . . . . *Howard E. Richardson, ACL* 341
Dude ranch movies . . . . *Henry V. Larom, ACL* 342
Canyon lures . . . . *Porter Varney, ACL* 343
Amateur clubs . . . . *James W. Moore, ACL* 344
The clinic . . . . *Frederick G. Beach, ACL* 345
News of the industry . . . . *Russell C. Holslag, ACL* 348
Critical focusing 350
16mm. evidence . . . . *Frances H. Rarig* 359
Around the world with MOVIE MAKERS 362, 364, 365
Practical films 366

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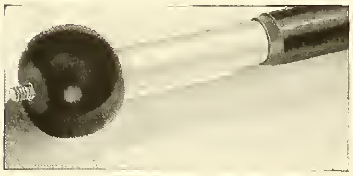

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Closeups — What filmers are doing

With the passing of Eugene A. Lauste, who died late in June in the Montclair (N. J.) Community Hospital, the science of motion pictures has lost the last living figure of that small group of inventors who were responsible for the early developments of cinematography. Mr. Lauste was seventy eight years old at his death. As early as 1888 he had conceived the possibility of photographing and reproducing both scene and sound, but the practical developments of his idea were slow, so that it was not until 1910 that he achieved results worth commercial exploitation. His efforts in that line, however, were soon interrupted by the World War, and a few years after peace was declared came the flood of sound patents by others which marked the beginning of the theatrical talking film. Latter day recognition of Mr. Lauste's genius came seven years ago, when he became a consultant for the Bell Telephone Laboratories. There is a permanent exhibition of his original sound picture devices in the Smithsonian Institute, at Washington, D. C.

In taking a reading with one of the popular photocell exposure meters on a symphony orchestra assembled for an outdoor concert, John L. Forrest found out exactly what people think of one phase of movie making. When holding the dialed, impressive meter, the length of the black cord around his neck, he heard a comment which he wasn't supposed to. "My dear, look!" chirped one old lady to another, "that poor boy can't hear a thing without that machine."

J. V. D. Bucher described as a "busman's holiday" the recent activities of himself and Harry Dunham. Both are in the business of practical film production, and in the hours from dawn to midnight of a recent holiday they shot a 400 foot, 16mm. film story for the fun of it. Called *Venus and Adonis*, the producers experiment interestingly (if not too clearly, for this reviewer) in the use of *surréalist* symbolism. They present the story of a young violinist, his ballet dancing friend and a siren woman of the world who completes the inevitable triangle. The three rôles are played with striking reserve and deliberate timing by Victor Kraft, Eric Hawkins and Anne Miracle. A musical score, especially prepared for the film by Paul Bowles, and the occasional jangle of an alarm clock are used in a post recorded, sound on film accompaniment.

Frame enlargement

Shot in "Venus and Adonis," surréalist cine experiment

In New York City, Charles J. Carbonaro, ACL, has concluded a series of six lectures on the fundamentals of amateur movie making, presented at the Central Branch Y. W. C. A., in Manhattan.

Porter Varney, ACL, author of *Canyon lures*, in this number of Movie Makers, used to be a salt caked yachtsman and first appeared in these pages as the scrivener of bang up articles on deep sea filming. Now, as you will see from his present discussion and the illustration below, he has deserted his first love for another kind of gipsying—equally fascinating. *La Casa del Errante*, which his land yacht has been christened, has all the comforts of home, even to the inclusion of "a complete motion picture theatre", as it was phrased by an over zealous reporter on a Santa Fe paper. Mr. Varney disclaims this description but admits that *la casa* did carry a 16mm. projector.

This modern land yacht has 16mm. projection equipment

Porter Varney, ACL

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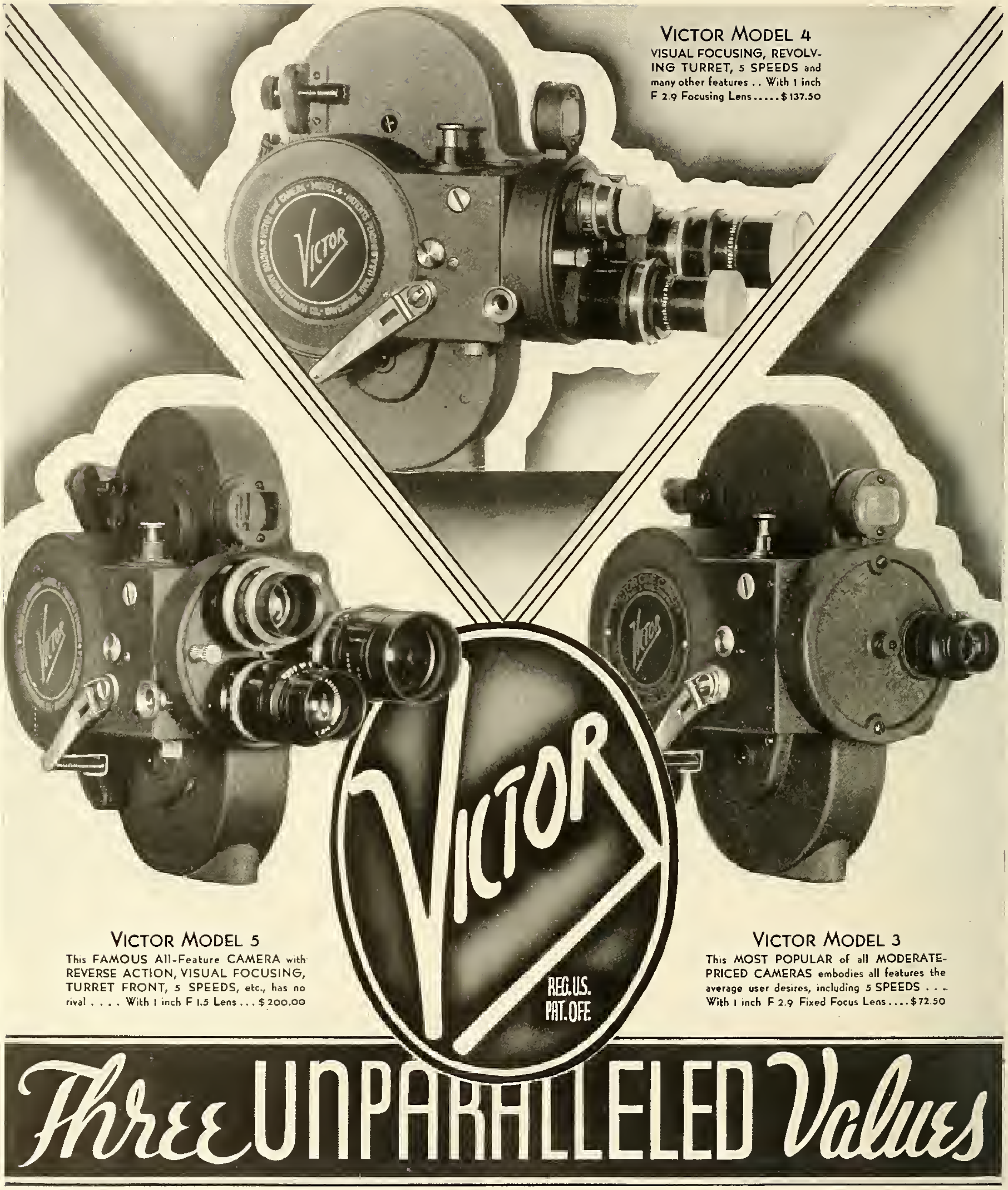

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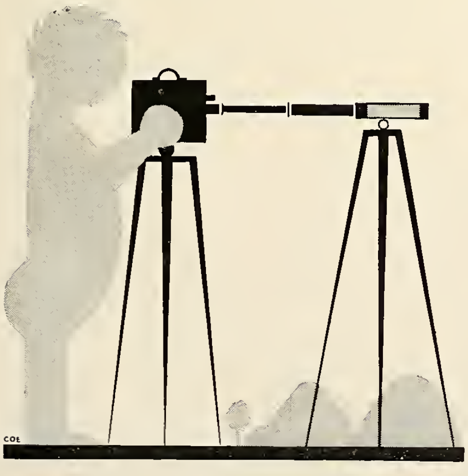
Into the tenth

THE past month, in which each year occur two of the great national holidays of the world—Independence Day, in the United States, and Bastille Day, in France—has an especial interest for members of the Amateur Cinema League, because it was on July 28, 1926, that their organization was born in New York City. With this present month of August, therefore, the Amateur Cinema League enters the last lap of its first decade.

Without detracting from the formal recognition of the League's tenth birthday, which will occur a year from this time, it is not out of place to take stock of what we have accumulated as the working tools of service in our task of offering personal filmers the help which is theirs as League members. Tools are, of course, effective only if they are employed. In the League's case, this employment depends upon a member's determination to use them and upon the capacity of the League's headquarters staff to manipulate them to real purpose.

These working tools of the Amateur Cinema League are of various kinds. There is, for example, that of finance. Here, the League is modestly but adequately munitioned, so that it does not have to reshape its program every six months to allow for ups and downs of revenue. It can plan in advance over a reasonable period. There is the tool of equipment which the League possesses in a definite and suitable headquarters office, where its work is carried out and where visiting members will find adequate facilities. Moving over into the immensely more valuable category of intellectual and human assets, the League owns, lock, stock and barrel, this magazine which each month carries a varied and well rounded message to the world of personal filming. Movie Makers reflects the activities of the most prized possession of the League, which is its personnel. It is not an accidental or insignificant fact that, since the beginning in 1926, there have been only three changes in the League's board of directors and no changes in its officers. This has meant a definite policy, intelligently developed and carried out with no interruption. At League headquarters, a staff has been assembled, the members of which have the broadest background of experience in serving the needs of individual movie makers. Of these staff members, three have served since 1926, two since 1927, two since 1928, three since 1929, one since 1930, two since 1932 and the remaining three joined in 1935. These staff members, in addition to creating the League's publications, have built up the unwritten, but very clear and specific, body of tradition of service, the experience and, most important of all, the viewpoint of trained specialists upon a very specialized field. From the Amateur Cinema League, for example, has come, through the labors of two generations of consultants, all four of whom are still with the organization, the body of technique having to do with the use of cinematographic equipment and the production of personal films.

The greatest of all League tools is the attitude of the organization with reference to fundamental considerations of individual filming, which has been developed by nine years of actual experience. That the Amateur Cinema League is firmly committed to the freedom of personal movie making, that it knows that manufacturers and distributors can and should cooperate with consumers, that it will not bind itself or its members to regimentation or rigid definition as to what is or is not the proper sphere of this new means of expression, these attitudes prove that the League has created a philosophy as well as a highly prized service, that it has a reflective intelligence as well as a specific technique and that it sees the whole wood of personal filming, not merely the trees close at hand. The first nine years have borne their fruit.



MOVIE
MAKERS

Reversal film cautions

FREDERICK G. BEACH, ACL

THE ease and simplicity of making satisfactory movies with 16mm. equipment are dependent in no small measure on the remarkable film and processing methods involved. Had it not been for the 16mm. reversal process developed by the film manufacturers, it is certain that amateur movies would not have gained either the popularity or the excellence which they have today. In order to place movie cameras in the hands of thousands of people who had no previous photographic experience, it was necessary to find a foolproof and efficient method of handling the great number of rolls that would be shot. Machinery for processing installed at definite, commercial centers and operated by scientifically and uniformly trained men was found to be the answer. At once, movie making was saved from the vicissitudes of attic and bathtub laboratory work. Standardized procedure has insured to the casual movie maker better film processing than even the biggest theatrical film producer enjoyed until very recently.

Handling exposed 16mm. film has been reduced to an exact science. To begin with, all manufacturers of reversal film do their own processing at various plants throughout the world, and no other concerns are either equipped or authorized to handle the finishing of standard brands of film. The roll of film, upon reaching the laboratory through the mail, is examined for special instructions, return address and, most important, it is inspected to discover whether it has been exposed and whether it was made by the manufacturer to whom it was sent. It is next marked with an identifying number, and a duplicate number is stamped on the carton, the film then being ready for the actual chemical process. In the case of one manufacturer, the film is fed directly on an automatic machine which handles it straight through until it is dried and wound on a reel, while other makes are manipulated on individual racks by hand. The peculiar feature of the reversal process is that the same film that is shot in the camera is returned to the movie maker ready for projection. This involves using several solutions and baths so that the image is developed into a negative, similar to the familiar still camera negative. This negative is bleached and developed a second time, and the result is a positive that is ready for projection. As the films come from the machine or drying rack, they usually are projected and promptly mailed to the customer who may show them at once.

The outstanding advantages of the reversal process carried on in film manufacturers' laboratories are clean films, free from dust and scratches, fine grained image, clear, sparkling results with good gradation and contrast and as much correction for faulty exposure as can be made. This correction is done by machinery in some cases and by operator inspection in others, but generally considerable correction is possible.

Highly satisfactory reversal duplicates can be made by film manufacturers; in fact, "dupes" scarcely can be told from the original. Of course, any imperfections in the original will show in the copy, and therefore if a duplicate is wanted it is the wisest plan to have it made as soon as the film is processed. Since the introduction of sound on film for 16mm., there has been developed a system whereby a silent film may be copied and a sound track added to the new print. However, this is only suitable if the film originally was shot at a higher speed than normal, as the sound film speed is always twenty four frames a second.

Although the film itself and the processing have been made as foolproof as possible, the individual movie maker's end of the procedure—loading, exposing and sending the film to the manufacturer for processing—is far from automatic. Consultation with the laboratories which do film processing has revealed a number of unnecessary errors that amateurs sometimes make.

IMPROPER MAILING: One would be surprised at the number of persons who mail film to the laboratory minus a return address or even a name. Such films simply have to wait until the customer writes in and describes the picture accurately enough to enable the manufacturer to return it. Films are supplied in a carton which has directions for mailing. The name and address of the sender should be printed on the carton with ink. One should tie a string around the box instead of sealing it, as the latter procedure requires first class postage.

SPECIAL INSTRUCTIONS: Sometimes a movie maker breaks a film in the camera and does not take the trouble to note this. The result is that, when the film goes through the laboratory, serious damage is likely to be done to it and perhaps to other films. Always note any such condition or other special directions that might affect the laboratory. If a note is enclosed with the film, the carton must be mailed first class, according to the postal regulations.

LOADING TROUBLES: The most common fault found is probably loss of loop; as a rule, it is caused by loading the camera incorrectly. It is important that a good sized loop be left both above and below the gate in order to prevent the dancing blurred effect that appears on the screen when the loop has been too short. If the loops are placed correctly and the sprockets closed properly, only a defective film or camera can cause loss of loop. After threading, the cam-

[Continued on page 361]

Cooperation from amateurs will aid film laboratories

Evolving color technique

J. F. HOLDEN

Kodachrome filmer sets forth rules he has worked out

EXPERIENCE, so they tell us, is a great teacher. It certainly taught me a lot about color filming, and what I learned may help others who are a bit timid about their first color venture.

So far, I have exposed eleven rolls of Kodachrome and nearly all have been good except about twenty five feet that I used for an exposure test, some of which was over and some underexposed. I always make an exposure test with any new type of film to find out just what stops to use. For instance, we may say that, with bright sunshine, blue sky, no clouds and an average subject about twenty five to thirty feet from the camera, the correct exposure for panchromatic would be stop *f*/11. Now, according to published instructions, *f*/8 would be the right stop for Kodachrome. A section of my first roll was exposed under light conditions that would seem to be correct for a stop of *f*/11 with panchromatic. I took four feet of this section at *f*/4, four feet at *f*/5.6, four feet halfway between *f*/5.6 and *f*/8, four feet at *f*/8, four feet half way between *f*/8 and *f*/11 and four feet at *f*/11. I ran off an inch or two of film with my hand over the lens between each lens setting, so that a black flash appeared on the screen between each test, enabling me to identify the correct exposure.

Incidentally, when I make a great number of such tests, I sometimes print the various diaphragm numbers on cards and, at the beginning of each new lens setting, I have somebody hold them in front of the lens about four feet away from the camera. When the test is projected, the small card appears like a title on the screen, indicating the stop used on each scene. A slate also can be used for this purpose.

On the completion of this test, I found that the instructions were right. The tests at *f*/5.6, between *f*/5.6 and *f*/8, and *f*/8 were all good. The one between *f*/5.6 and *f*/8 was the best. While the sun was bright enough for *f*/11 with panchromatic, and *f*/8 was satisfactory for Kodachrome, yet in the subject I had selected there were considerable shade and some deep shadows. That is why the exposure made between *f*/5.6 and *f*/8 was best. I think that everybody should make a test as I have outlined above. It's very important to know how pictures look when over, under or correctly exposed.

Hero worship will be enhanced with polychromatic film

William M. Rittase

In connection with exposure and lighting, I have found that if color pictures are made with flat lighting the results are better. Dark backgrounds and deep shadows are of little or no value in color photography. When the sun is almost directly back of me, so that my subjects are lighted evenly, I get the best results. This type of lighting is very flat but, in color photography, contrast is dependent upon differences in colors, their mixtures and saturations. These give color variation. In black and white photography, side and back lightings are essential to give light and shade for contrast. While side lighting (the sun at right angles to the subject) and back lighting (the sun almost back of the subject) can be made in Kodachrome to give very pleasing shots, I prefer to stick to flat lightings for average good results. A trial shot made with a reflector showed me that wonders could be done with a simple type. It was used in closeups to throw light into the shadows caused by hat brims.

I purchased one of the Haze Filters for Kodachrome and I think the pictures are better without one. Personally, I like to see the haze in the distant hills and mountains and I believe that my pictures are more natural with it. On the other hand, a friend of mine borrowed my filter and made some Kodachrome shots from an airplane and I think that his results from the air were better with the haze filter. This same friend had the misfortune to ruin half of his first roll of Kodachrome. He exposed forty feet with the yellow filter, which is made for panchromatic film, before he discovered it was on his lens. In photography, most of us are like children—we have to burn our fingers once before we find out that fire is hot. My friend will always look now to see if there is a filter on his camera before he shoots, and then look to see if it is the right one. Certainly he will never use a yellow filter on Kodachrome again, for he found out that a yellow filter makes Kodachrome pictures too yellow.

And while I'm on the subject, this is exactly what happens to pictures made in artificial light without the special filter. Artificial tungsten light is yellowish; both Photofloods and regular Mazdas are as yellow compared to normal daylight as is the yellow filter which is used with panchromatic film. Since the Kodachrome film is balanced for daylight, pictures made in artificial light without a blue filter will appear as yellowish on the screen as pictures made in daylight with a yellow filter. The only filter that I like to use for Kodachrome is the artificial light filter, which is blue.

One of my films, when returned, appeared very blue on projection. My first impulse was to make a complaint about it, but I happened to remember

[Continued on page 354]

Camera motion is factor that can be minimized by care

Ewing Galloway

Small boat fishing presents problems but holds rewards

Boat angles

EDMUND ZACHER, II, ACL

THERE are many who sail in small boats, yet there are comparatively few who take the time to make a really good film of one of the summer's most thrilling activities. A little time and patience are all that is necessary to make a permanent record of many enjoyable hours and days.

The total amount of equipment required is not much, nor need all of it be carried on every trip. In addition to a one inch lens, a two inch objective, 2x and 4x yellow filters and a heavy red filter for special effects will be helpful. Since the tripod is practically taboo, lenses of longer focal length are of no use. Because of the extreme light conditions encountered on the water, both on sunny and on cloudy days, it is best to use a reliable exposure meter at all times and to give ample compensation over the meter readings for bright light. Lens cleaning tissues and lens caps are always handy things to have along, for the lenses and filters must be kept clean and free from moisture.

The major difficulties in shooting on small boats are the camera motion, intense light and lack of sufficient variety in the subjects. The first of these can be overcome by holding the camera on one's knees when seated. Place the camera on your knees and your arms close to your body. When the knees afford too low an angle for the proper shot, one can use the deck, cabin house or the mast for a support. By holding the camera firmly against any of these, much unsteadiness is eliminated.

Exposure is always deceptive on the water, no matter where you are. If one remembers that water acts as a reflector, almost doubling the intensity of the sunlight, and that a great deal of the light reflected from the sea is blue, the color to which film is the most sensitive, he will have no trouble in realizing that, depending upon the type of day, he should stop his lens down from one to three points for all water scenes. On the basis of the normal exposure meter reading on sunny days on the water, for practically every scene the lens could be stopped down two points. On cloudy days, one stop less than the normal reading will give good results.

It is best to make up one's mind that no good boating film can be completed in a day. After spending a bit of time aboard watching for various camera angles and suitable shots, it would be well to spend a few minutes writing a short list of the scenes desired for the completed film, remembering to treat each sequence as a unit with a beginning and an end. If one is the captain or a member of the crew, it is more difficult to get the shots desired. A special trip with somebody else to handle your duties will solve this problem. Should you be fortunate enough to be a passenger, you would be able to take whatever you wish.

[Continued on page 353]

© William LaVarre from Gendreau, N. Y.

With a horizontal mask, birds may be made to float off

Cine sauce

FRANK C. MILLER

Flavoring camera shots with special effect treatments

CAMERAMEN perceived early that motion pictures could do more than merely record natural action taking place in front of the lens. They found that the camera was versatile enough to allow the more brilliant workers to express themselves on film in their own individual styles. As is well known, this greater flexibility in movie making results from the control of composition, lighting, tempo and camera effects. While, of these, composition, lighting and tempo may give the most delicate and subtle range of control, camera effects provide the most spectacular results.

Under this latter category come masked shots, dolly or truck shots, scenes made with varied camera speeds, double and multiple exposures and fades and dissolves. Some of these effects can be produced with the least expensive of amateur cameras, while more of them can be handled with the more costly, more versatile cameras that have appeared recently. For example, with a child's coaster wagon, dolly shots can be made with any cine outfit. On the other hand, fades may be managed easily with but one camera on the market, which is provided with a variable shutter that can be closed while the camera is running. Matte boxes that hold masks in front of the lens are available for almost any camera and, in addition to masks, these matte boxes will hold diffusion screens which offer a wide range of effects.

Probably the largest number of different mask effects can be obtained with a titler which supports an open frame easel about seven inches from the camera lens. If a titler of this description is not made for your particular camera, a board and easel similar to a titler can be constructed easily, provided that care is taken to align the center of the open frame in the easel with the camera's optical axis. To establish this alignment, make careful measurements to insure the easel's center being exactly in front of the center of the camera lens. A tripod screw, in addition to a block resting against the side of the camera, will insure a correct position for the camera in reference to the easel each time it is mounted on the base. Before permanently affixing the block to the base, however, run, on a short strip of film which can be developed in a tray, a photographic test for centering.

When a titler is used, do not employ the auxiliary lens. It should also be borne in mind that the opening in the easel of the small titlers is a little larger than the field of 20mm. lenses and considerably larger than the 25mm. lens field. The cardboard guide supplied with the titlers shows the 25mm. lens field.

Now, to make the mask shots with the titler or homemade easel, simply cut an opening of the desired shape in a card, center it in the easel and shoot. The final picture will show a soft, unobtrusive masking effect, since the mask is near the lens and well out of focus. If even softer mask outlines are wanted for a vignetting effect, cut saw teeth in the edge of the mask opening and use a large lens diaphragm.

The great advantage in this open frame method is that the mask can be illuminated and the operator is not confined to black masks. Masks cut from white stock, for instance, will serve to focus the attention on the main subject in high key pictures, eliminating unimportant peripheral detail, yet not giving bold, obvious masking. For subduing, rather than eliminating, all but the center of the picture, make the mask of silk bolting cloth, white or dyed black, depending upon the effect wanted.

For double and multiple exposures, the camera should have a means of winding the film backward. There are several cameras now available with this feature. While winding back, close the shutter to avoid exposing the film during this operation or, if there is no variable shutter, use a lens cap.

For double exposures where two images of the same person appear in the scene simultaneously, vertical half masks are supplied for the camera with the built in mask slot. When making such shots, a solid tripod is needed so that the camera will not be moved between filming the two halves of the scene. The method is simple; merely shoot the subject on one side of the scene with the proper mask in place, wind back the film, change masks and shift the subject to the other side of the field and shoot the scene again. With horizontal half masks, pictures can be made showing the tops of buildings floating off the scene or telescoping down into their foundations in a bewildering fashion. This is done by "panoraming" the camera horizontally or vertically, respectively, while the upper half of the picture is being exposed. The matte box or even the titler fitted with black masks can replace the mask slot in this work, but one must experiment to determine the proper location of the masks. It is well to remember that in all half mask work a large lens opening blurs the dividing line and prevents the picture from looking as though it were cut in half.

Pictures showing the same person appearing any number of times in the same scene are made easily without masks of any sort, provided a black drop is used for a background. This is possible because the black

[Continued on page 355]

Stretching vacations out

PAUL D. HUGON

VACATION time, the days of happy hours, new acquaintances, physical activity and at least a whiff of romance, always will be the movie maker's most cherished opportunity. If only he can make those few days or weeks last through the long winter months, so that the film reminds him of sunny skies, of carefree adventure, of the release from his daily grind! Fortunately for the majority of movie makers, the smallest and simplest outfit is almost as effective for that purpose as the most elaborate. Readiness to shoot whatever comes into sight without warning, and without attracting too much attention, means at least as much as the ability to secure high technical perfection. The only major rules to remember with an ever ready outfit is that it is best to get as near the subject as possible without loss of focus or composition, and that every long shot should be accompanied by one or more closeups.

The moment a treatment has to be selected, the individual temperament begins to show. The idealist will overlook the "how? where? when? what? who?" of his environment in the search for the perfectly beautiful scene, in which the lone maiden—from the next block in his home town, if he but knew it—happens to be performing picturesque ablutions in the sylvan glade. (But, alas! so few ablutions are totally picturesque!) The realist will shoot his whole roll on the front of the boarding house, his table mate and the antics of the little Scottie belonging to the lady in the back parlor. A judicious mixture of both styles will go a long way toward making the vacation movie contribute to the pleasure of winter nights.

Any reel of "elsewhere" should begin by placing that "elsewhere" for the spectator. However much we may have read about a place, heard about it, imagined it, it is never what we thought. In the first five minutes after landing there, we learn more about it than we ever knew before, and we find it quite, quite different. In the vividly enhanced consciousness of those first impressions, we see, feel, hear, smell more than we shall ever again experience in that place, if we were to live there forever after. He is indeed poverty stricken in his imagination who cannot recall a hundred such thrills. One's very first sight of the Statue of Liberty, the Delaware, a lake in Maine, a village in the Catskills, the Grand Canyon, Niagara Falls or even of a family resort on the Jersey coast—that instantaneous appraisal as one steps down from train or bus—has anybody ever really lived it down? The movie maker's first care will be to record that first impression, somehow. The visual record may not be so complete as one may desire, but almost any sensation can be translated into terms of sight. If the screen shows a thin curtain of mist driving inland from the salt spray, the audience will need no "sniffograph" accompaniment to reconstruct the odor. Similarly, the sighing of the wind in the pine tops, the blast of the steamship whistle, the dust laden air of a large city are rendered easily in terms of vision.

The vacationist should either film immediately those first impressions, or at least make a note of them, so that he can return to them at leisure.

First, then, make a brief scenic. It leaves plenty of scope for individuality. The choice of what is significant is in itself the most significant of all possible procedures in movie making. Where one cameraman will see only an overgrown village street, another will turn his lens toward the forest, back of it. Whatever the standpoint, a series of shots from opposite angles is indispensable to a complete placing of the scene. Panoramas, which are supposed to do the same thing, are too difficult to produce without a tripod and, even with a tripod, are almost invariably too fast and too jerky, destroying the scenic beauty.

After the placing shots, the bits of local color will come next. Every resort has something different from all others. Even in the absence of musty traditions

[Continued on page 356]

Cine records that prolong fleeting moments of liberty

Take close shots of sport clothes for vacation reels

Ewing Galloway

Cine "boondoggling"

B. S. MOTHERSHEAD, ACL

A limited purse no obstacle to the inventive amateur

I AM a novice at movie making, and my budget allowance for it is quite limited. But I am like the Texas cowboy who refuses to let limited funds interfere with his smoking. If he cannot finance a supply of "store" cigarettes, he acquires the makings and rolls his own. So, I add to the thrill of creating my own movies another pleasure—that of getting particular and interesting effects through a reasonable amount of patience and the use of improvised accessories. Economy in filming, although merely a necessity in the beginning, has come to be a real part of my hobby.

I use an 8mm. camera and the lowest priced model, too. My initial outlay was less than one hundred dollars. That included my camera (I do not need to apologize for it in spite of its low price), a projector, a beaded screen, a film splicer and cement and a small titler. After the initial outlay, my allowance for movie making has been applied largely to the purchase of film and ideas, the ideas being in copies of MOVIE MAKERS and books written for the amateur. I did find later that an exposure meter would more than pay for itself in film saved and that it was necessary for consistently good results. Then, of course, it is cheaper to buy filters with known ratings than to waste film trying to find out what this and that piece of colored glass will do.

The man who sold me the titler really was a good salesman, for I had not the remotest idea of buying any sort of gadgets. All I wanted was a camera to take pictures and a projector to show them. (That was before I knew that movie making was an art.) Much to my surprise he sold me a titler. When I got it home, I wondered why I had not bought three rolls of film instead. But now, to me, that titler is a symbol. It was the key which opened to me the field of editing and film composition. So, although now accessories of my own making largely have taken its place, I am really grateful to that salesman.

My first few films were edited after a fashion and titled according to instructions, and when I looked on my work I thought it was good. Soon, however, I began to feel that I was not getting quite all I should in the way of pleasing and interesting effects, particularly in my titles, and so I began reaching out for ideas.

My first venture at improvising accessories was in overcoming the limitations of the small titler, for I desired to use the larger pictures and other types of backgrounds for titles. I found it quite easy to construct, from odds and ends of lumber, for my small titler an extension which fully met my needs.

It has a baseboard forty inches in length, with a frame attached at one end and grooved so as to hold, at right angles to the board, a piece of ply wood for a title board twelve by fifteen inches. In place of the ply wood, I can insert in the grooved support two thicknesses of good quality window glass. At the end opposite to the title board, I placed two wooden strips in the form of a track running about half the length of the forty inch case. This track engages the base of the small titler and permits it to be moved toward or away from the big title card. I arranged this so that, when the camera was mounted on the small titler and this in turn was placed on the track, the field of the camera always would be centered on the big title board. This was not difficult to do with a few careful measurements. I also provided for positioning the camera so that its lens would be anywhere from fourteen to thirty inches from the title board, as needed.

When I came to the focusing problem, I had to do a little research. My camera has an *f*/3.5 fixed focus lens which, at the smaller openings, is quite satisfactory for distances of three feet or over. But, at three feet, I found the field to be approximately twelve by fifteen inches; obviously this is too large for pictures generally available for title background use. Also I found that the auxiliary lens on the small titler would not work satisfactorily at a distance from the title to be photographed that is greater than seven inches. So began a search for other auxiliary lenses. In some of my reading, I learned a simple method for determining the distance from the object at which a particular lens would be in focus. In a moderately dark room having one bright window or other opening, I stand, with the lens to be tested, at the side farthest from the window. Holding the lens so it will cast an image on a white wall or piece of paper, I move it back and forth until the image is sharpest. By measuring the distance from the white wall or paper to the lens at this point, I get the focal length of the lens. This focal length is the distance at which the lens should be placed from the object to be photographed when it is used as an auxiliary lens to a fixed focus lens or a focusing lens set at infinity. Using this method, I located lenses of old reading glasses (spectacles) having respectively focal lengths of fourteen, twenty one and twenty eight inches.

My next problem was to mount these auxiliary lenses. I found a cardboard mailing tube with a metal screw cap on one end, which seemed to have possibilities. I used an inch and a half of this tube with the screw cap on one end. A round hole, a little smaller than the lens, was cut in the screw cap, and into the other end of the tube was fitted a piece of wood with a hole that would fit snugly on the camera lens barrel. This solved the problem. One of my wife's hairpins made a catch to hold it firmly on the lens barrel. And of course, by screwing off the metal cap, I could place in it any one of the lenses as needed and screw it back into position. I dressed it up with black leatherette, so I would not mind using it when other people were around. Incidentally, I later found that this gadget would work quite satisfactorily as a matte box.

The fourteen inch lens takes care of picture backgrounds approximately four by five inches, the twenty one inch lens handles six by eight pictures and the twenty eight takes care of nine by twelve pictures. When pictures have white margins, I found it advisable to cover them with black paper. If an action background with the title superimposed is desired, I letter the title on one of the pieces of glass and, leaving off the auxiliary lens, I photograph the background through the glass. For this purpose, the lighting must be strong enough to permit use of the *f*/8 or smaller aperture to get adequate depth of field; also the glass must be shielded so that it will not reflect extraneous light. In this way, I got some very effective titles with our pet dog sitting in the background begging for something to eat.

Accessories for editing next claimed my attention. A cardboard box about seven by ten inches and two inches deep, fitted with cardboard strips cut like an egg crate filler, met my need for containers when sorting clips of film. I found an old pencil sharpener which was the basis for my rewind. The frame and crank of the pencil sharpener were fitted with a bolt, cut off and filed down where necessary, to make a very smooth running assembly. It is not geared, of course, but then I just turn the crank a little faster to make up for that lack. A strip of translucent glass mounted over a light serves as an aid in identifying individual frames of the film when cutting, and a ten cent magnifying glass, supported at the proper distance from the viewing glass, makes the task all the easier.

My latest venture at building accessories was a tripod. I had become tired of having otherwise

[Continued on page 355]

The salesman sold

HOWARD E. RICHARDSON, ACL

Being the tale of one movie maker who turned tables

THE fifth magazine salesman who got into my office, by some pretext or another this morning, so taxed my patience that I swore I would never allow another one within my sight without making him regret it.

No sooner was my good resolution made than the door opened and in walked a young man—no hat, dark overcoat, and under his arm the characteristic portfolio of a magazine salesman. But I was all ready for this one.

I ignored the piles of unfinished work lying before me. I put aside my plans for a morning of hectic business details and I settled back in my chair with a cheery invitation to "Take off your things, sit down and get comfortable."

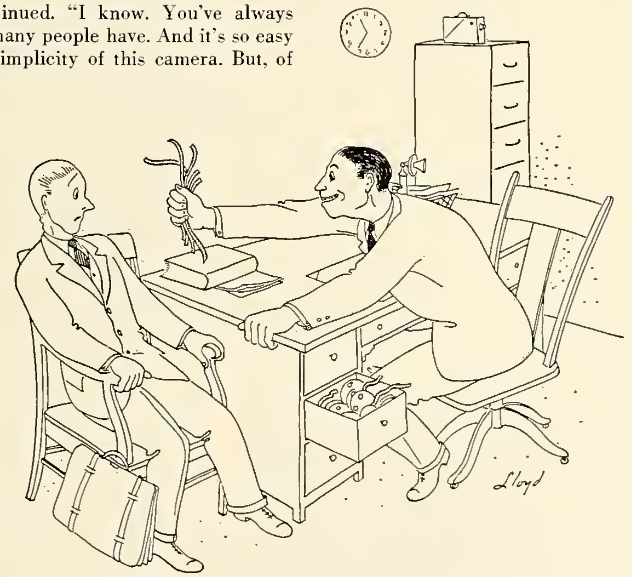
Before the stranger could say a word I began, "Young man, you've been missing the thrill of a lifetime." My enthusiasm seemed to surprise him and I quickly glanced around the office, searching for a suggestion of some thrill which I could say he was missing. Anything would do, as long as I could keep talking without giving him a chance to mention magazines. Luckily my glance rested on my cine camera.

"Son," said I, "did you ever make any movies?"

"I wanted . . . , " he began.

Interrupting him, I continued. "I know. You've always wanted to make movies. So many people have. And it's so easy too. Why, just look at the simplicity of this camera. But, of course, you're not interested in the mechanics of it. You want to see the results."

Pulling out a drawer of my desk, crammed full of films, I went on hurriedly and excitedly. "Now look at these marvelous strips which I have just brought from a trip around the world. We won't have time to project them now. It may take us several hours just to discuss all the possibilities of enjoyment that you could get from an inexpensive camera like this one . . . and a few attachments to go with it. Do you know what it will cost you, all together?"



"These marvelous strips I brought from a world trip"

He didn't have time for a reply when I went on. "We use a camera all the time here, not only for pleasure but for business. Now, before you go, we'll have to go out into the plant and look at all the uses we have found for movies. But that can wait until we've talked over all the ways of using a movie camera in sports." I could see from the corner of my eye that he was getting decidedly nervous. He acted like a trapped person. I had turned the tables on him and he plainly didn't like it.

But I was enjoying his predicament. I was ready to take out on him the grievance I had against most salesmen in general. I was getting all wound up and ready to keep him there until the small hours of the night, if necessary.

Pulling out another drawer, I continued, "I do all my titling too, and I've been playing with sound lately, which is more intriguing than silent movies."

The poor fellow cast a discouraged glance at the clock and broke in on my conversation. "I'm sorry, but . . . "

He got no farther.

"That's all right," I lied, "I have plenty of time. You're not keeping me from anything.

"Now I have several friends who are also movie enthusiasts. I'd like you to meet them, too." I could see by his face, though, that he hoped to heaven he never would. At least, not if they were half as talkative as I seemed to be.

"Now if you were taking a trip around the world," I jabbered on, "think of all the fine reels you could bring back. Just imagine how your children and grandchildren would enjoy, in future years, the thrill of watching you wander through strange, foreign lands. Think of the opportunities!"

As I paused for breath, he hastily took advantage of a break in my incessant chatter.

"I have no children or grandchildren and I'm not going to take any trips to foreign countries. I only . . . "

I had my breath by this time and I went on in time to ward off what he might be about to say. I wanted to keep his mind as far from magazines as possible.

"But you have no end of fine subjects to photograph right here in this city. Your weekends, your house parties, your golf tournaments, your fishing trips and a thousand other pastimes provide most entertaining films for you and your friends."

Nervously, the man stood up, played with his watch chain, glanced around to see where I had hidden his coat; and I took pity on him.

"It's time for lunch, isn't it," I said, glancing at the clock. "Let's go out for a bite to eat and we can talk while we enjoy a good meal and then come back here to project some movies." (You should have seen his face.)

"I really can't," he said, "I shouldn't have spent as much time as I have already." He was working his way cautiously toward the door, as though he expected me to reach out and imprison him. He reached for the portfolio and I could see that he was remembering the object of his call. Was he going to retreat while he could, or would he have the nerve to try to sell me something—at the risk of another hour of my talking?

He seemed to have decided on the latter course, so I gave up in despair and let him talk.

"I'm sorry," he said, " but I came here to ask you a couple of questions. I'm taking the government census in this block."

Sheepishly enough, I answered

[Continued on page 354]

Dude ranch movies

HENRY V. LAROM, ACL

FOR many people who visit a dude ranch during the summer, there are so many new experiences, so many new adjustments to cowboy living, that it takes at least a week to find out what to film. However, this difficulty can be avoided, in part at least, by advance planning.

You may want to make a story record, with some member of your family playing the leading character. You can make a highly entertaining picture by presenting an individual's experiences, and you will find that your lead will change, during the picture, from a tenderfoot, looking just a little absurd in cowboy clothes, to a hardened though amiable "roughneck."

The protagonist of the tale might be a young lady who arrives at the ranch in her Fifth Avenue finery. (Borrow a ranch car for a sequence of this.) The choreboy trundles her luggage from the car, and she is escorted with suitable ceremony into her new home—probably a log cabin. Junior, who is on the porch, peers inside at his sister and then beckons to his family, who are shown registering curiosity. Then comes a medium shot of the cabin door and into this frame steps the remodeled young lady now dressed from top to toe as a cowgirl. A shot of the family presents their reaction to this metamorphosis, and then closeups show the ten gallon hat, striped shirt, overalls or a leather skirt, ornate cowboots, beaded vest and chaps. You do not have to buy all these things. People will be glad to lend them to you for the picture.

The next section might describe the first ride. Down goes the young cowgirl to the saddle house. It is morning and, as she stands there, she sees the horses being driven from the range into the corral. Here is a beautiful and exciting sequence. You may even want to make a separate picture of handling horses. Certainly you will want plenty of shots around the corral. It is worth planning well ahead and studying just where the horses go. If you make a separate picture of this, you can start up in the hills as the horses are brought down across the rolling range toward the ranch. Get up early and make some long shots. Sunlight behind clouds of dust kicked up by hundreds of hoofs and the horses crossing the river or splashing through a ford are shots worthy of careful preparation. Fill in with pictures of the cowboys chasing the ponies into line, snapping rope ends to keep the horses on the move. Most horse wranglers are glad to give you plenty of action on request.

Ranch hands will accommodate with a few specialties

R. I. Nesmith and Associates

Cow country lures and possibilities for cine cameras

You can use scenes of ponies rolling in the dust, swimming a river or perhaps bucking as a rope's end flicks at their tails. Pinto (piebald) horses look particularly well in pictures, and there are always a few horses that look as if they had come straight out of a Fred Remington painting—U necked ponies, caked with dirt, flop eared, and yet with a certain dignity that makes them look entirely absurd.

Whether you make a complete movie of horses or not, vagrant shots that are knit into the continuity will give a realistic Western atmosphere.

When the horses are in the corral, the feminine lead arrives with her bridle and gives it to the corral boss (who is usually the real thing and worth several closeups). While he goes to pick out the horse, climb the corral fence, hook your heels through the rail and catch him as he either ropes the mount or corners it to put on the bridle.

When the lady gets her horse and starts toward the saddle house, you can add a touch of humor if the horse stops dead and refuses to be led. (Often you can achieve this by facing the horse and pulling on the reins. To make the horse lead, turn your back, grip the reins firmly and just start walking.)

A short sequence on saddling would include shots of brushing the horse's back, throwing the saddle on and tightening the cinch. A horse looks a long way up the first time you mount, so try a "worm's eye view" of the girl mounting.

Next comes the ride. You can work in a lot of action and scenery by taking the shots for this section of the film whenever convenient and editing the material carefully when you get back home. Scenes of galloping over the sage are effective at different angles. Upward angle shots from close to the ground and scenes of the horses galloping at the camera are particularly exciting. If you are at a ranch where there is plenty of rolling country or, better still, mountain trails, you will find plenty of exciting viewpoints that will add variety.

Scenic shots will be more effective if they are given some meaning. For instance, you could make a long shot of the girl and her friends on a hilltop. The guide points out the scenery. Then you can cut in some of your best views of the countryside. Then, after showing the group again, take a position on the side of the hill. The guide will lead his party on their sturdy cow ponies down the steep grade past you, and the scene will show the legs of the horses bunched together, holding back stiffly to keep from falling. Dirt and rocks will dislodge, giving an appearance of insecurity. You can cut in shots of the confident guide and your scared girl and end the sequence with a shot taken straight upward as the ponies come down toward you. They will keep out of your way! Plenty of such action will keep the scenery from stealing the show.

Another treatment that adds to the impressiveness of the film is made easily by getting

[Continued on page 351]

Canyon lures

PORTER VARNEY, ACL

Less known trails offer much to the alert cameraman

On these hot, stifling days, one can stand being jostled and scowled at by hurrying mobs of modern cliff dwellers just so long and then there is a sudden revolt against civilization. At such times I, for one, pack the camp gear in the car and get off to the wide open spaces, with cine camera, filters, rolls of film and a sturdy tripod on top of the pile of luggage.

If you follow this procedure, perhaps this year you will go by motor to Zion Canyon in southwestern Utah and to the North Rim of the Grand Canyon in Arizona, each an easy day's drive from the other. These places are not so well known to the traveling public as Yellowstone, Yosemite or the South Rim of the Grand Canyon, and hence they furnish even more welcome cine material.

If you are camping or staying in tourist cabins along the route, plan to feature human interest in the first portion of your picture. Catch the arrival of various parties and show the bargaining for rooms and pitching tents. Picture the outlandish camp gear, as well as interesting, ingenious equipment, which will give you ideas for your next trip. Show Mamma bathing the baby outdoors in a large dishpan and get shots of the outdoor cooking and dining and the various amusements. If you invest a trifling sum in a couple of flares for night cine work, you can finish the story of a day in camp by shooting a campfire scene. Quite often you will find that one or more of your fellow travelers will be playing musical instruments while the gang sings around the fire.

The approach to the North Rim of the Grand Canyon is through the glorious Kaibab Forest, a full thousand feet higher than the South Rim. Pick out some beauty spots along the road and station one of the party ahead to shoot the car as it travels through the heavily timbered rolling hills covered with pine and aspen. You will have many opportunities to film deer, which are more abundant here than in any other place in the country. There are also the beautiful and justly famous Kaibab squirrels with their black bodies and huge bushy white tails.

Establish yourself in the government operated camp near the Canyon and take the twenty mile drive along the rim, observing it at leisure and picking out the vantage points and good compositions. Plan scenes of the Canyon so that the views will be framed by trees or so that vertical rocks will establish a very definite foreground. After a trip of exploration to pick the locations, shoot the scenes *when the sun is low* because at or near noon there are no shadows to make the Canyon's formations stand out in relief, and the pictures will be flat.

There are several places where you can sit on ledges and dangle your legs over an abyss of thousands of feet. A shot of this daredeviltry will bring a gasp from the home audience, but if your companion is not proficient in the cine art do not trust him with making this scene. I did, and in the resultant picture there was not enough foreground, and the abyss could not be seen at all. It looks as if I had walked over and sat down on a curbstone. If you care to thrill your audience with this type of shot, you might set up the tripod in a suitable place and focus the camera on the subject's legs and feet as they hang over the cliff. Then, while the camera is in operation, change the focus to the canyon beyond. The arrangement would have to be worked out carefully.

In filming along the rim, people or the automobile are very useful adjuncts, for they will provide a familiar scale by which to judge the magnitude of surroundings. Caution the people to act as if they were enjoying the scene normally, not to grin inanely at the camera.

Down the trail in Bright Angel Canyon, you will find many charming shots of the path zigzagging down the head wall. After leaving the head wall, there are three particularly nice spots just as you come around curves in the cliff. Watch for them and, in places where you can see the trail and canyon spread out ahead, send your party on to furnish the action on the trail, while you film the view which includes it.

It is a day's hike to Roaring Springs and back (about 4,000 feet down from the rim) with picnic lunch at noon at the springs. Do not attempt this on foot unless you are in excellent physical condition and have done some pre season hiking. Even so, you probably will be a bit out of breath if you are not used to the altitude and you will think that your movie camera weighs a ton. Carrying the camera in a small knapsack on your back will be found much less tiresome than

[Continued on page 356]

Porter Varney, ACL

Action is placid but background is full of adventure

Montreal Amateur Movie Club

Montreal amateurs photographing "Old Fashioned Mother"

Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

New in Cincinnati ■ In Ohio, the Cincinnati Cine Club, an organization of amateur cameramen and others interested in film story production, recently has been organized under the leadership of William C. Sage, ACL. Work has already been started on the first film, which is planned as a feature length production. The technical staff includes Lloyd Stivers, producer; Mr. Sage, director; Dorothy Carr, art director; Kenneth Albers, playwright; Earl Derbes, chief cameraman; Sidney Travers, scenarist. The officers elected at the organization meeting are Dr. J. M. Steen, president; Mrs. Marcella Sage, vicepresident; Mr. Albers, recording secretary; Mr. Travers, corresponding secretary; Mr. Derbes, treasurer; William Sprigg, business manager. Amateur movie makers and others interested in the arts of photoplay production are invited to secure further information by telephoning Mr. Sage in Cincinnati at Main 0753.

'Phone club contest ■ The first annual contest for members' films was held recently by the Movie Group of the Telephone Camera Club of Manhattan, ACL, at a gala meeting attended by nearly one hundred members and guests. Edward Alenius, president of the Camera Club, opened the meeting with a brief address of welcome and was followed by Philip J. O'Toole, movie group chairman, who introduced the judges of the contest. They were Herbert H. Johnson, Ten Best award winner in 1934 and '33; Frederick G. Beach, ACL, and James W. Moore, ACL, of the League staff. The first half of the program was concluded with a screening of *Presto* and *Just A Sketch*, by the club; *Hooked*, by the Grand Rapids Movie Makers; *Edgerton High Speed Film*, from Massachusetts Institute of Technology, and demonstration reels of Dufaycolor and Kodachrome.

Following an intermission, ten contest entries were screened to be judged one against the other without any classifications. From these the judges selected two films of nearly equal merit, one a film story, the other a scenic. The award of first place and possession for a year of the club cup was then left up to the vote of all present at the meeting. By a very small margin the award was made to Mr. O'Toole, for his film story, *Cup Saga*, with John Rabitt taking second place with his scenic, *Geyser Land*. Mr. Moore presented the cup to Mr. O'Toole and expressed the League's congratulations to the Movie Group on a fine year of activity.

Joint meeting ■ At a late gathering, members of the Sacramento Cine Club and of the Electronics Club of that city met jointly for a demonstration of 16mm. sound on film motion pictures and of substandard color film processes, according to the report of Edwin C. Rosenberg, ACL, publicity and program chairman of the cine group. Robert Breuner and Eliot Bowdoin were in charge of the demonstrations. Eugene Harris is now president and M. R. Harris vicepresident of the motion picture club.

San Francisco ■ Recent meetings of the Cinema Club of San Francisco have featured a discussion and demonstration of Kodachrome, by the Eastman Kodak Company; the screening and informal review of members' films made with this color film; a paper on 16mm. sound on film, by William Palmer, ACL, with a demonstration of the RCA camera and equipment, and the production of a puppet film by D. L. Redfield from a show given by Miss Boles. The San Francisco club contest is coming along well, with the membership divided in groups and each group filming its own interpretation of a common, assigned subject. The winning film will represent the club in contests scheduled for late fall judging.

Chicago busy ■ Amateur built equipment and gadgets were demonstrated by J. Brubaker and *Westward* and *All for Beauty* were screened by Arthur Wolff, ACL, at a late gathering of the Chicago Cinema Club, according to a recent issue of *News Flashes*, club bulletin. Other meetings list the presentation of *New Horizon*, by R. B. Clardy, of Los Angeles, Calif.; a discussion and demonstration of Kodachrome, by Fred Campbell, of the Eastman Kodak Company; an evening devoted to 16mm. sound on film, presented by the Victor Animatograph Corporation.

Hartford informal ■ In Connecticut, the last meeting of the Hartford Cinema Club before the regular summer recess was devoted to a screening and informal discussion of members' films made on Kodachrome. Among those who exhibited finished or unfinished films were Bruce Beal, W. R. C. Corson, ACL, Howard G. Dine, J. E. Fuller, E. S. Grant, ACL, Arthur A. Hebert, jr., ACL. Mr. Meyers, K. B. Noble and Edmund Zacher, II, ACL. Other films, not in this medium, were offered by Thomas W. Russell, ACL, and Miss Collins. Unusually active and helpful discussion followed the screenings, which proved of real interest and aid to all present, according to the report of Mr. Zacher, publicity secretary. The meeting was held in the Hartford Golf Club with an attendance of approximately eighty members and their guests.

[Continued on page 360]

The clinic

FREDERICK G. BEACH, ACL

Steady ■ The advent of universal color film has emphasized the need for work with a tripod. Just as the color filmer finds that his scenes can be a little longer in color than in black and white, he also discovers that his shots must be steadier. The reason for this lies in the fact that people have more to see in a color picture and they study the details of the scene more closely. The audience should be able to view a color picture without any distraction, and that caused by an unsteady camera is probably the worst.

Natural lighting ■ The maker of industrial pictures often finds that he is called upon to film in large plants where a tremendous amount of light is needed. When artificial light is out of the question, sometimes certain scenes can be made with daylight. Of course, careful planning is required to utilize the light to the best advantage. Silhouette shots will give an impression of vastness, and the sunlight pouring in may be sufficient to portray the scene, although the details will not be shown fully. The photograph on this page is a good example of this type of industrial shot. Obviously it would have been extremely difficult to light the scene well enough to show all details of the engine room, yet the light available does show the tremendous machinery functioning as a part of the whole plant. The angle selected makes this effect possible and the slight dust in the air adds to the attractiveness of the sunlight. It is seldom necessary to film an industrial scene without good composition or an attractive camera angle.

Sharpness ■ We find that many cameramen, having bought a new telephoto or other lens, simply screw it in the camera, expecting to get good results forthwith. Then, when the pictures are not sharp, they may blame the lens and shun that particular make from then on. Yet, ninety percent of the time the fault lies in fitting the lens to the camera—not in the lens itself. There is a certain definite, standard distance between the shoulder of a lens and the surface of the film and. in order to have a lens function properly on any camera, this distance must be exact. The only way to insure the accuracy of the mounting is to have it checked by a reliable dealer, or, better still, the camera or lens manufacturer. The final test comes when the lens is used. If the pictures should not be sharp, return the camera and lens to the firm which checked the mounting and show them the film.

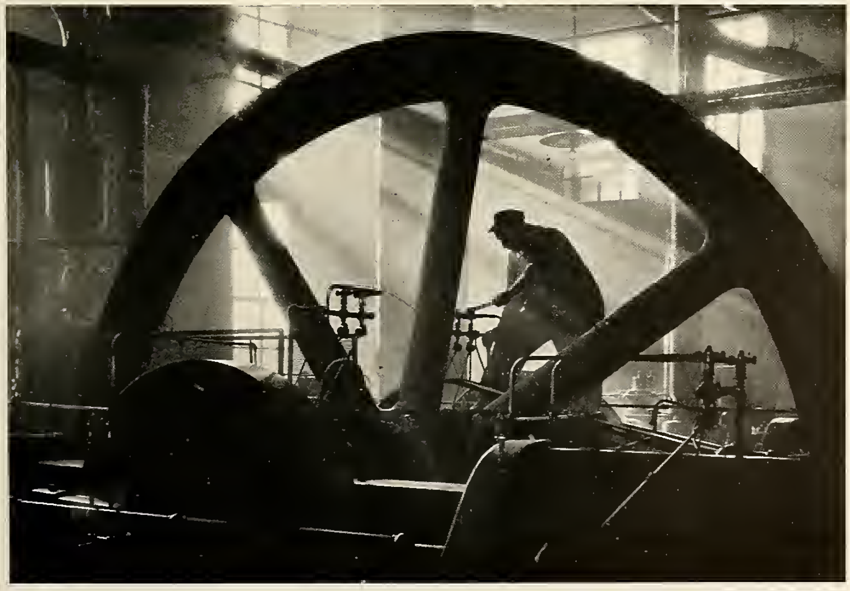
Daylight is useful in some interior industrial scenes

Technical comment and timely topics for the amateur

Sound exposure ■ Sound on film cameras must always be run at twenty four frames a second if the sound is being recorded. This higher than normal camera rate brings an exposure problem to movie makers, for the increase of fifty percent in the shutter speed calls for a fifty percent increase in exposure, or a half stop, as a general rule. In other words, a given film must be used with a half stop larger opening at twenty four frames than it would be at sixteen frames.

Wet filming ■ A rainy day offers great possibilities for artistic pictures, possibilities that are practical of realization because of fast lenses and supersensitive film. Reflections on wet walks and streets supply interesting compositions, and rain on the window pane may be very attractive. Summer mists and light fogs often serve as a kind of curtain that is dispelled by a light breeze, thus offering a bit of motion to an otherwise still scene. The principal caution is to keep the lens dry. The exposure in such cases is a matter of judgment and there can be no rules that will help much. There is often a great deal more light during a summer shower than one would expect.

Ewing Galloway



Closer ■ Users of fixed focus cameras must remember that they cannot get much closer than five feet if sharp pictures are desired. Cameras with built in portrait attachments conveniently take care of this difficulty, while other types require that the small portrait attachment be slipped on for closeups. Another type of supplementary lens must be used for titling, as described in previous items in this department.

Travel equipment ■ The question of what equipment to take on a trip always comes up when a movie maker contemplates a journey for which luggage must be reduced to a minimum. Starting with the camera, and a small one at that, probably the next most important item is a camera support. This does not have to be the conventional tripod but may be one of the various types of supports that have been described from time to time in Movie Makers. Next in line for black and white would come one or two filters. Telephoto lenses might come next, and very likely one ob-

[Continued on page 352]

CINÉ-KODAK SPECIAL

VERSATILITY *Plus*

THE BASIC MODEL

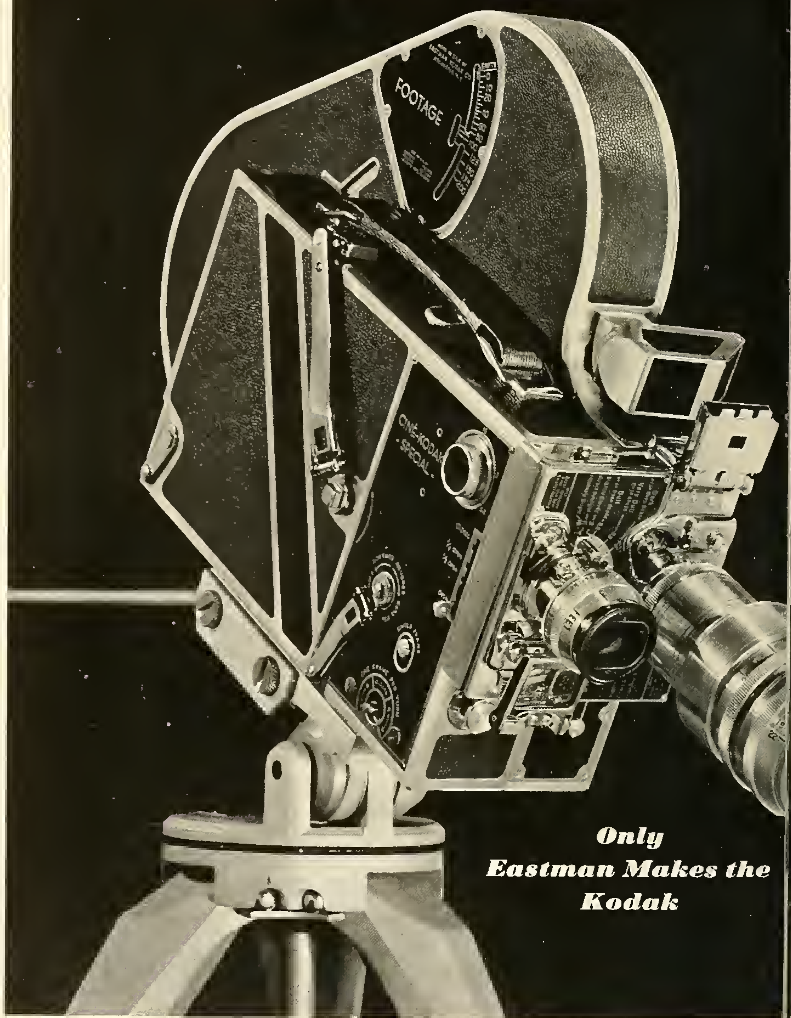
CINÉ-KODAK SPECIAL, as supplied, contains a host of exclusive and unique picture making refinements that stamp it as the unchallenged leader of the 16 mm. field.

Check your full movie making ambitions against this partial list of features:

Ground-glass focusing with all focal length lenses; adjustable-opening shutter for fades and dissolves, and additional exposure control; reverse take-up; a mask slot between lens and film further simplifies double exposures, permits the achievement of many unusual screen effects without the need of a bulky mask box; revolving lens turret; interchangeable 100- and 200-foot film chambers with individual footage indicators which register the amount of unused film in the chambers, whether on or off the camera; speed control dial offering a choice of taking speeds from 8 to 64 frames per second; single frame release button for animation effects; one- and eight-frame hand cranks; long-running spring motor with an audible signal which tells you when the camera needs rewinding and when it is fully wound.

Here is a camera coupling a wide range of studio effects with 16 mm. economy. Yet, so many and varied are the fields which have enlisted the aid of the "Special" that the instrument shop in which it is fabricated has introduced several new accessories.

Some of these are shown and described at the right. Others, highly specialized, do not warrant adoption as standard accessories. Rest assured, however, that either the basic model or an adaptation will perform any task of picture making within the scope of 16 mm. cinematography. You are invited to submit specifications.


Only Eastman Makes the Kodak

PRESENTING CINÉ-KODAK SPECIAL....

Free — **THIS INTERESTING BOOKLET**

Although no printed literature can tell the complete story of this remarkable camera, "Presenting Ciné-Kodak Special" goes a long way toward detailing the "Special's" usefulness. Generous in size, copiously illustrated, a copy is yours upon request. Write to Eastman Kodak Company, Rochester, N. Y.

THE OPTICAL FINDER The basic model of the "Special" is equipped with a full-vision eye-level view finder system and a reflex (ground-glass) focusing system. These, though unusually reliable, will not always suffice. Hence, the Optical Finder, which corrects parallax, can be calibrated for all focal length lenses from 15 mm. wide angle to 6-inch telephoto and shows the correct field of these lenses from infinity down to two feet while the camera is being operated. Price on request.

ELECTRIC MOTOR DRIVE This device has a speed range of 1, 2, 3, 4, 8, 16, 24, 32, 60, and 64 frames per second. Regular model operates on D.C., or A.C. 25- to 60-cycles, 100- to 125-volts. Motors to operate on other voltages can be obtained on special order. Prices on request.

ACCESSORY LENSES This new series of Eastman-made telephoto lenses can be used on Ciné-Kodak Special, Ciné-Kodak K, or any 16 mm. camera using lenses of standard thread.

The secret of their interchangeability on hese many cameras is an inexpensive adapter, nade in three types (for the "Special," "K," nd 16 mm. cameras using the standard hread), and into any of which all of these enses may be snugly nested by simply sliding he lug on the lens into a slot in the adapter nd giving its rotating collar a turn or two to et the lens into positive taking position.

The lenses:

2-inch *f*.3.5 4½-inch *f*.4.5
3-inch *f*.4.5 6 -inch *f*.4.5

Here are the minimum focusing distances f these lenses and the widths of the field they over at these distances.

Lens	*Minimum focusing distances*	*Width of field*
2 -inch	2¼ feet	4½ inches
3 -inch	3¾ feet	4¾ inches
4½-inch	4¼ feet	3½ inches
6 -inch	10 feet	6¾ inches

Which is close work, indeed. But these disances can be about halved by an exclusive nd most important feature of these lenses. 3y removing a red stop screw they can be crewed out so that larger images may be btained at closer working distances. The ppearance of a red line indicates that the enses have been racked out beyond the closst distance engraved upon their focusing cales and that only visual focusing with the "Special's" reflex finder should be employed. Here are the reduced distances and widths of eld obtained.

Lens	*Minimum focusing distances*	*Width of field*
2 -inch	13 inches	1⅞ inches
3 -inch	24½ inches	2¼ inches
4½-inch	39½ inches	2⅜ inches
6 -inch	57 inches	2¾ inches

Flowers, insects, small machine parts—all of the many objects which are improved by great magnification can thus be made even more interesting by this increased ability to make big ones out of little ones—an advantage of telephoto lenses often overlooked by the movie maker who feels that their sole use is to magnify distant objects.

The prices of these new design telephoto lenses, exclusive of the adapters (which are priced at $6.50 each), are $38.50 for the 2-inch *f*.3.5 and the 3-inch *f*.4.5 lenses; $53.50 for the 4-inch *f*.4.5 lens; and $78.50 for the 6-inch telephoto lens—showing the substantial saving effected by the introduction of this independent adapter lens system.

LENS EXTENSION TUBE OUTFIT As the tables with the accessory lenses indicated, the "Special" can be used for filming objects as small as 1⅞ inches in width so that they will fill the entire screen area. Specialists in certain fields, however, will desire to work at still closer ranges without enlisting the aid of microscopes. To fill this need the Lens Extension Tube Outfit has been introduced. Here are the minimum fields which can be covered by using these tubes:

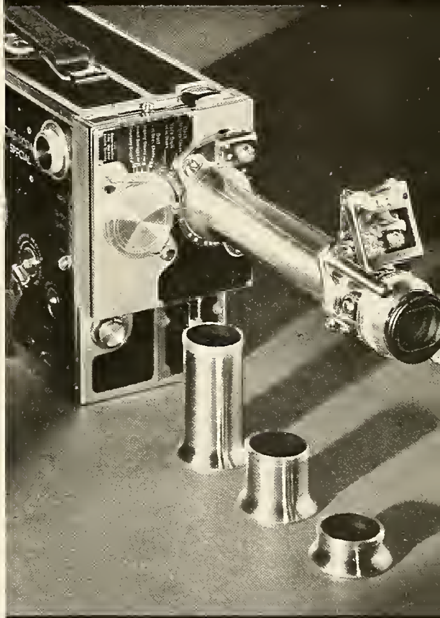
Lens	*Minimum width of field*
1 -inch *f*.1.9	.047 inches
2 -inch *f*.3.5	.108 inches
3 -inch *f*.4.5	.162 inches
4½-inch *f*.4.5	.243 inches
6 -inch *f*.4.5	.324 inches

The Extension Tube Outfit is sold as a complete unit—flange, and four tubes of varying lengths. Price on request.

TRIPOD The Ciné-Kodak Tripod, although it fits all 16 mm. and 8 mm. home movie cameras and most still cameras, was designed particularly for use with Ciné-Kodak Special. By enlisting its aid you can concentrate on movies, unworried by the camera. Your hands are free to make adjustments quickly, easily—without changing the camera angle in the least. Although light, deft, and troublefree, this tripod offers unusual rigidity. Made of aluminum alloy, it weighs only 6¾ pounds. Easily adjustable, it may be operated at any height from 2½ feet to 5 feet...you can panoram with it through a complete sweep of the horizon, shoot vertically up or down. Etched lines on the black Alumalite legs make uniform extension certain; a simple twist of the wrist locks the legs in position. There are no cumbersome set screws.

Price, $32.50—carrying case, $6.50 extra.

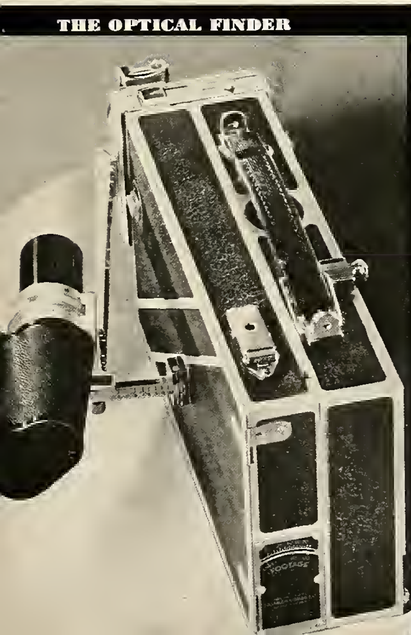
ACCESSORY LENSES



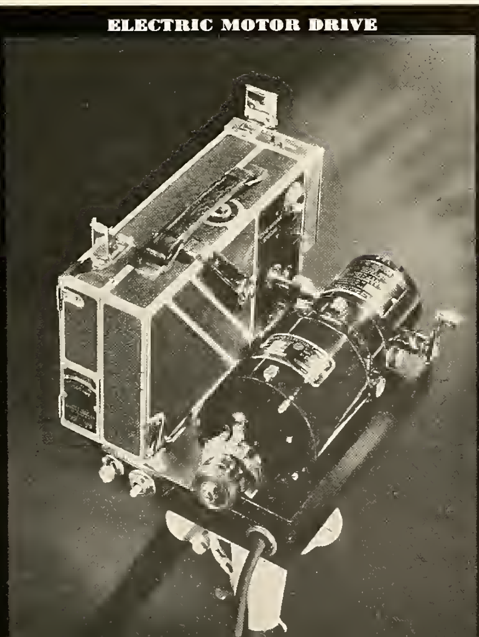
LENS EXTENSION TUBES

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

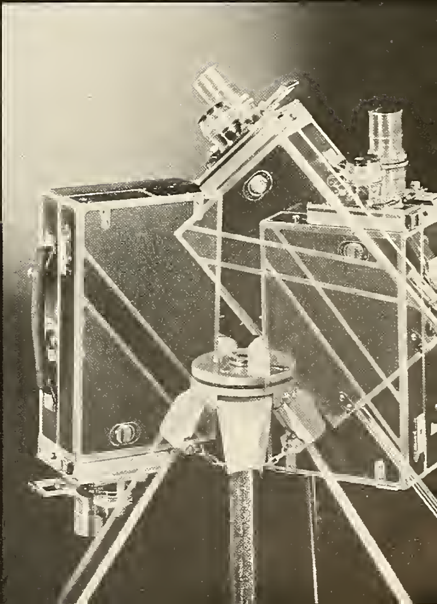
THE OPTICAL FINDER



ELECTRIC MOTOR DRIVE



TRIPOD



News of the industry

RUSSELL C. HOLSLAG, ACL

Answers the query "What's new?" for amateur and dealer

New Weston ■ A new photoelectric exposure meter, in which light sensitivity over previous models has been increased more than three times, has been announced by the Weston Electrical Instrument Corporation, Newark, N. J. The scale of the new meter has been redesigned and now shows, on a single index, a much larger range of brightness values. The spacing of the divisions at the lower end of the scale is such that a critical determination of the reading can be made without difficulty. An associated reference dial provides a complete range of aperture settings for all types of still and motion picture work, and the dial reading may be translated readily into any regular or specialized exposure setting. The new and increased sensitivity of the photo cell in no way endangers its permanent electrical characteristics, it is said, and the cell's reaction to the spectral composition of light is such as to give correct readings for photographic purposes. A new type of cell window is used to prevent stray light from affecting the meter; this is of glass in the form of multiple lenses, a device which is said to transmit a greater amount of light to the cell than is possible with the baffle plate system formerly employed.

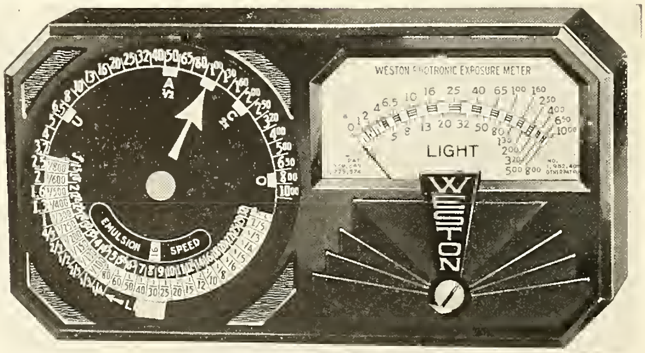
Cabinet Victor ■ A new 750 watt projector, completely enclosed in a handsome walnut cabinet with silver finish fittings, has been announced by the Victor Animatograph Corporation, Davenport, Iowa. This cabinet projector is to be known as the Victor Model 21 and is equipped with 1600 foot reel arms. The projector itself is very compact, measuring eight and one half by thirteen and one half by sixteen and one quarter inches. It is threaded easily and has the equipment items of Victor machines, such as pilot light, rapid power rewind, positive tilting device, framing device and a new "swing out" type of lens mount, which is said to facilitate threading and to make cleaning the film channel and aperture plate easy. Deliveries of the new cabinet machine will be made about August 1. On this date, also, price reductions on certain Victor projectors will become effective as follows. The Victor Model 10 Regular (500 watt) with center opening carrying case will be reduced to $149.50, while the Victor Model 20 Super Hi-Power (750 watt) with carrying case will be reduced to $140.00.

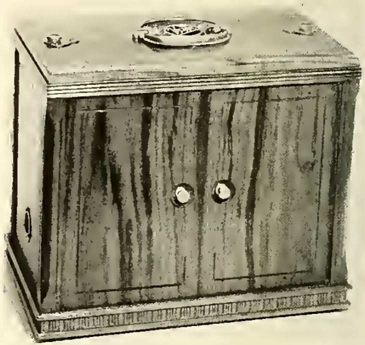
Sound film shorts ■ Five short pictures, claimed to be the first complete 100 foot subjects released in 16mm. sound on film, have been made available by Walter O. Gutlohn Inc., 35 West 45th Street, New York. These, the first of a series, include such titles as *Trees*, *Songs of the Hills* and *Gus Edwards.*

Lens list ■ A large and well prepared list of lens bargains is contained in a new catalog recently made available by the Photographic Lens Company, 152 West 42nd Street, New York. Here are to be found all kinds of objectives in a great variety of speeds, focal lengths and prices, both for still and movie cameras.

Sound with color ■ Users of RCA and other 16mm., single system, sound motion picture cameras will be pleased to learn that their sound pictures now may be taken in full color through the use of single perforation Kodachrome film, which is now available. The new Kodachrome sound film offers a sound track which, when used with the variable area system, gives excellent definition of the wave form, thus producing sound quality equal to that of fine grain, black and white reversal film. The new sound Kodachrome also gives adequate light transmission in the sound track for satisfactory volume. This important advance in sound and color motion pictures in 16mm. not only keeps pace with the latest developments in the theatrical field but also gives the 16mm. worker an additional, interpretive facility in his own medium.

Scale of new Weston meter has larger range of values



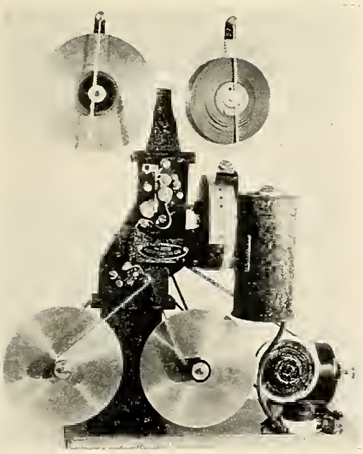


Model 21 Victor projector is enclosed in neat walnut case

Condition your own ■ The well known New Life and Scratch Proof methods, for treating and preserving motion picture film, now are offered by Kin-O-Lux, Inc., 105 West 40th Street, New York, for individual use. Albert Teitel, laboratory expert and inventor of these processes, has made them available as solutions which may be applied in a simple manner to the film by the amateur himself. Full directions are given for this in a leaflet accompanying the containers of the products. It is claimed that the New Life solution will give greater clarity of image by efficiently cleansing the film and will prevent warping or curling, while it is said that the Scratch Proof method sets the gelatine firmly, so that the image will not become scratched easily. Both these methods have been in satisfactory use for many years in the laboratory. ■ The availability of efficient metal shipping and storage containers for one to three 1600 foot, 16mm. reels has also been announced by Kin-O-Lux. These containers are finished in black crackle and are substantially built. A central shaft supports the reel tightly and adequate humidifying pads are provided. A special frame holds the label used in shipping.

Kodachrome Simplex ■ Owners of the self threading Simplex Pockette camera, made by the International Projector Corporation, 96 Gold Street, New York, now have available convenient, interchangeable magazines loaded with Eastman Kodachrome film. This means that Kodachrome shots can be made at will, at any time, simply by exchanging in the camera a magazine containing this color film for one containing black and white stock.

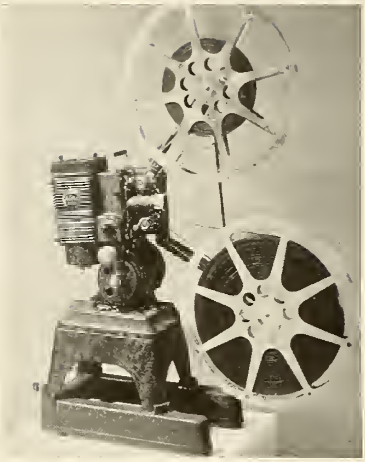
16mm. lab equipment ■ A new continuous machine for 16mm. contact printing of both silent and sound film now is offered by the Fried Camera Company, 6154½ Santa Monica Boulevard, Hollywood, Calif. The new printer is compact and simple in operation and carries many convenient features. Perfect contact and registration are claimed, together with efficient handling of the film to prevent injury to negatives. Four hundred foot rolls of film are accommodated and a complete range of printing lights is provided. The operation of the Model A is semi automatic with respect to light control, in that the film is notched in advance, so that, when it runs through the printer, the light is automatically changed on any scene desired. On this model, the aperture is equipped with a sliding mask, whereby the sound track or picture may be exposed at will. The Model B is built along the same lines but omits the automatic light change as well as the changeover sound and picture aperture. However, this model may be equipped with sound aperture if desired. The firm also markets a Film Testing Machine which will produce, upon a short length of film, the entire gamut of light changes on any printer having a range of such changes up to eleven. (Should the printer being used have more than eleven light changes, every other one may be used just as efficiently.) The developed test strip shows eleven frames, each differently exposed, and the ideal printing light thus can be chosen at a glance. The light of the Testing Machine may be adjusted to correspond with that of any make of printer.


New 16mm. continuous printer offered by Fried Camera Co.

Sound for dubbing ■ Musical selections of all kinds, as well as special sound effects, are available from the Seiden Sound Library, 33 West 60th Street, New York, for reduction to 16mm. sound film subjects as accompaniment. Special sound leaders and trailers are also offered.

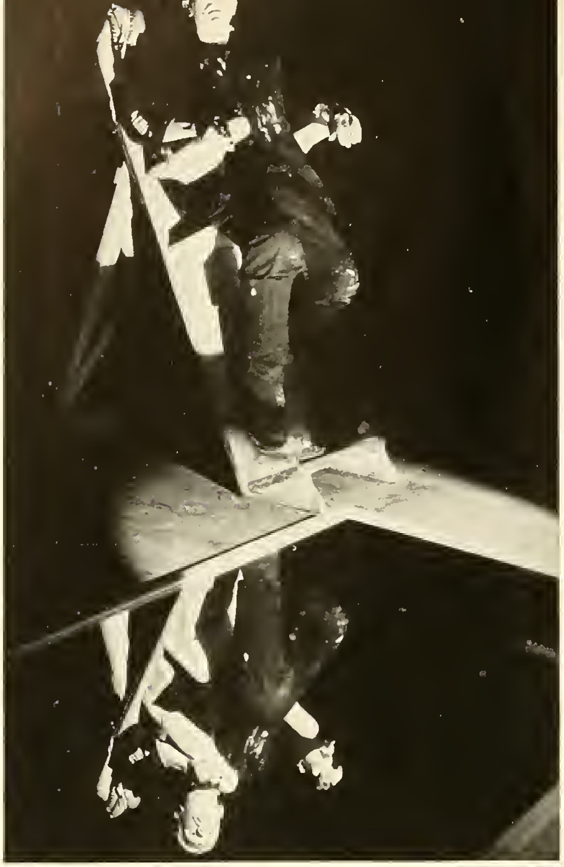
The Bell & Howell Aplanatic reflectors are many faceted

Aplanatics ■ The many faceted, deep reflectors which are often seen on motion picture sets for "inkie" illumination now have been adapted for use with the Photoflood bulb. These new units are known as Aplanatic Reflectors. Their inside surfaces are of polished chromium, shaped into many small planes or facets, each of which reflects the filament image with high intensity. The light beam may be either concentrated or spread out by moving the reflector backward or forward on a sleeve encasing the lamp socket. Several types are available. The Snap-on Reflector models have wire clamps which slip over the lamp bulb in existing home fixtures and are five and one half and seven and one half inches in diameter. Larger reflectors, up to twelve inches in diameter, are furnished in Hand-Clamp models, in which a rubber covered, spring clamp holds the unit firmly on any convenient support. A ball and socket joint allows the reflector to be turned in any direction. Folding stands, which accommodate one or two reflectors, are also offered in the larger models. The Bell & Howell Company, 1801 Larchmont Avenue, Chicago, has exclusive photographic distribution of these reflectors.


Ampro Model K-16 has sturdy pedestal and extension arms to project 1600 foot reels

New Victors ■ The reverse takeup feature together with many other special attributes, all designed as definite aids to fine movie making, have been incorporated in the Model 5 camera, made by the Victor Animatograph Corporation, Davenport, Iowa. The reverse takeup is an integral part of the mechanism of the camera. Other features are a visual focusing device, which allows one to view the entire picture area, three lens turret with lock, view finder with parallax correction, geared footage meter and seven speeds, including a slow motion speed of seventy two frames a second. All these, with the exception of the reverse takeup, are also incorporated in the Victor Model 4, which sells at a lower price. The Model 3, with five speeds, still remains the medium priced camera value offered by this company.

Jottings ■ The Academy of Motion Picture Arts and Sciences, of Hollywood, recently has moved to new and larger quarters in the Taft Building, Suite 1201, Hollywood, Calif. ■ Photographic Specialties, makers of the Photo Flood Spot, now are located at 129 West 22nd Street, New York, and have improved facilities for taking care of increasing business. This firm shortly will announce some interesting new developments in the lighting field, it is said. ■ The Motion Picture Screen and Accessories Company is now located in new and larger quarters at 524 West 26th St., New York. [Continued on page 361]



Universal

Critical focusing

Technical reviews for the amateur cinematographer

"The Scoundrel" ■ Paramount. *Treatment:* This photodrama, the second to be released by the Ben Hecht, Charles MacArthur team, is one which every intelligent movie maker will want to see and should not want to emulate—first, because it is not proper material for motion picture production; second, because the film is composed of two distinct and almost impossibly joined parts. Although electrified by the superb acting of Noel Coward and stimulated by the suave dialog prepared by the producers, the drama still remains properly in the category of sophisticated drawing room comedy, ideal for the stage but ill suited to the characteristic sweep and mobility of the cinema. At the end, however, the picture suddenly deserts this attitude and plunges, mystically, into a truly cinematic conclusion, impressive in itself but entirely at odds with the earlier and predominant mood of the production.

Settings: In this film, as in *Crime Without Passion,* one is delighted with the obvious simplicity yet thorough effectiveness of the interior settings. The amateur producer will do well to study carefully the ease with which entirely attractive backgrounds are provided for the shifting action without undue splurge or expensive elaboration.

"The Bride of Frankenstein" ■ Universal. *Lighting:* Concerning the lighting of this strange Universal drama, John Mescall, its chief cameraman, said, "All students of photography are familiar with what is known as the Rembrandt style of lighting and, with variations, this is what is used throughout the picture. This method calls for a hard and contrasty light, with deep, rich shadows and brilliant highlights. It involves neither a straight cross light from the side nor a flat light directly from the front, but rather a combination of the two, with the light originating mainly from a point in front and to one side of the objects to be photographed. With one side of the faces thus placed in partial shadow, the style tends to impart a roundness to the features, and this pseudo stereoscopic effect is heightened by arranging for a dark background behind the bright side of the face, and vice versa.

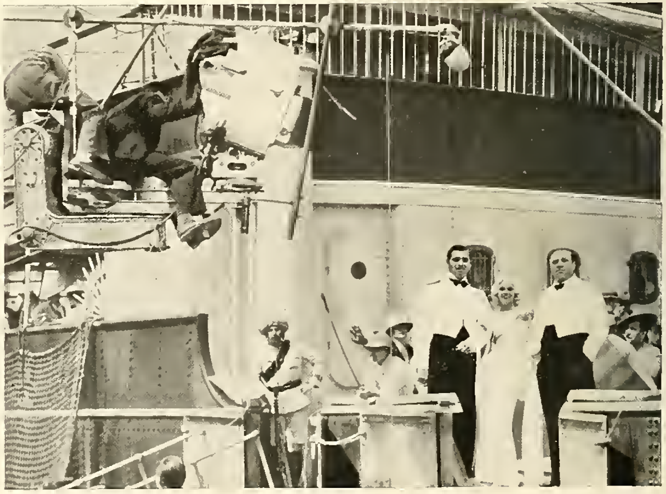
"In this picture, it was our desire to maintain an eerie, mysterious atmosphere, and we strove to pitch the lighting in a tone which would accomplish this purpose. Supplementary lights were projected from odd angles, especially when we were dealing with Karloff, the grotesque Monster of the story. To attain the same end, many of the settings were filled with dark shadows, achieved not only by the manner of lighting but also from the fact that the sets themselves were constructed with distorted walls, involving many angles and offsets. This type of construction was effective also in giving the appearance of great depth.

"In scenes in which only the Monster appeared, our task was comparatively easy. The camera, equipped with a short angle lens, was placed low and comparatively close to the subject, and thus was gained the impression of a distorted figure and unusual height. A closeup, still photographed from rather a low elevation, distorted the Monster's head and accentuated the bulging heaviness of his jaw. In a contrary fashion, we placed the camera at a high elevation in photographing the rascally Pretorius (played by Ernest Thesiger) and thus achieved the effect of a bulging cranium.

"To give the effect of deadness, Karloff's make-up was blue green in color, and, to register this photographically, the light on him was pro-

[Continued on page 359]

Metro-Goldwyn-Mayer



At top, Karloff in "The Bride of Frankenstein" rests before a closeup of his reflection in the water—done by mirror; below, taking a downward angle ship shot in M. G. M. "China Seas".

Dude ranch movies

[Continued from page 342]

somebody, your guide perhaps, to ride across a gravel bank a few feet above level ground. Film a closeup of the horse's feet dislodging sand, slipping and striving to gain a foothold. This shot can be cut into the trail sequence, and what it lacks in truth it makes up in excitement.

When your girl comes back from her ride, she might see the cowboys ride a few bucking horses. You can make some nice angle shots of her and her friends sitting on the corral fence. Don't forget local color shots of the cowboys squatting on their heels, rolling cigarettes and talking about who is going to be "piled" from which horse. Then find several different spots from which to take the scenes of bucking. You will want to make a number of them, because you never know which horse is going to kick the highest or which rider will make the most spectacular fall. When you get back to civilization, be ruthless, cut out all but the best. For some reason, bucking, in spite of all the action, gets tiresome.

It is difficult to get good pictures of bucking because the movement is so fast. If it is necessary to "pan" the camera a great deal, in your excitement you are bound to jerk, and the result is that the picture bucks more than the horse. One way to treat the subject is to build up a bit of suspense before you turn your cowboy loose. Show him putting on his chaps and spurs. Show the horse being roped out of the "bunch." Either the horse is put in a sort of crate, called a chute, or he is roped to a snubbing post. Show the blindfold across his eyes, the quivering nostrils, the cautious way he is handled and the saddle dropping on his withers. Sometimes he kicks and bucks before he is mounted. If he is in a chute, you will have to make angle shots from above. The cowboy carefully climbs into the saddle, then—"Let 'er buck!"

If you can face the chute with your camera, or wherever the horse starts from, you will have less "panning" to do, because the horse usually jumps straight out from the starting line. You will want some shots at twenty four frames a second and some really slow motion. The change of pace saves the eye, and slow motion is thrilling to watch.

Perhaps the best way to film a pack trip, should you take one, is to make a "One Day in the Rockies" or some such telescopic continuity that will keep you from repeating trail shots already filmed. You must remember that, to cover the ground, a certain schedule must be maintained, certain camping spots and feed grounds must be reached. However, a picture can be done easily by making a study of a complete daily

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routine. First the horses are "wrangled" from the feed ground and are run into a rope corral. Then, after breakfast, camp is struck and the horses are packed, with a diamond hitch thrown over the bed rolls and panniers on the horse's back. This diamond hitch would make a sequence in itself. You might climb a tree to make sure you get a shot looking down on the pack while the guide makes the diamond knot. On a frosty morning you are almost sure to get a bit of impromptu bucking from the pack string. Packs, pajamas, stoves and shaving kits go flying into the bushes, but it makes a swell picture!

When you have caught the highlights of the trip, you will want plenty of camping scenes with some campfire shots. Wait until the guide calls for a "lay over day", and then you will have plenty of time to prowl about and take scenes of the cook making "death wad" biscuits, the horse wrangler shoeing the picket horse, or the guide, with the aid of horse and rope, dragging in a stump to make the big campfire.

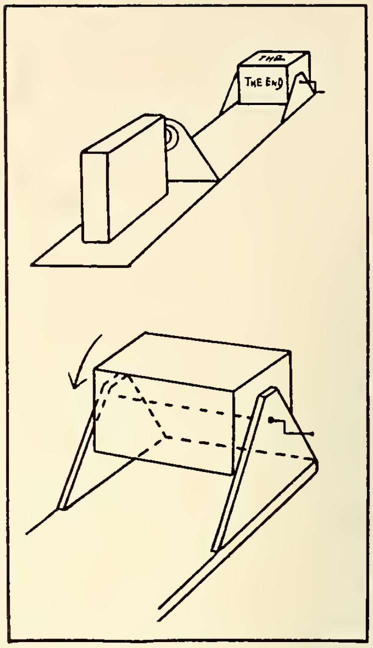
There are a million ways to close a dude ranch picture. One of the most natural ones is to show again the dude cabin door. This time the star comes out in fashionable Eastern clothes. Her sunburned face and free stride make her feel a little awkward in a dress. The car is waiting. The rest of the family are ready to leave. They have, after all, a train to catch. But the girl pays no attention. She walks past them, past the saddle house with its group of cowboys squatting in the sun, past the corral boss, to the corral itself. She gazes through the bars at her cayuse pony. Then she turns, walking slowly away, after which the picture fades out.

The clinic

[Continued from page 345]

jective would meet all needs unless some special work is planned. The most important thing to remember is that the man behind the camera makes the picture, not elaborate equipment.

Flip title ■ While a movie title which seems to rise into the picture and come into focus at the same time is not a new screen effect, it still is an attractive one and is often used in theatrical pictures. It offers a pleasing variation for amateur and industrial title assemblies. The accompanying sketch shows clearly how one can make a simple device to produce titles of this nature. A wooden baseboard, similar to that for the usual regular titler, supports the camera on one end and, at the other, it holds in position a round or square drum upon which the title card is mounted. The axle of this drum is at right angles to the axis of the lens and, as the drum is revolved, a new title surface is brought into position and correct focus. Although the sketch shows a drum with four sides, there is no reason why drums having from three to six sides could not be used according to the requirements of the assembly.—*Francis C. Williams, ACL.*



This simple device produces an impressive effect title

Moonlight ■ Movie makers who seek beautiful moonlight effects will find that underexposure of a scene of bright sunlight on water will do the trick. It is necessary to use the smallest opening of the lens, and further cutting down can be achieved with a heavy filter, higher camera speed or, in the case of certain cameras, with a smaller shutter opening. For best results, the sun should be rather low and thinly veiled with clouds, as this will kill the tendency to lens flare. A most attractive moonlight shot can be made from a lake shore looking out into the path of the setting sun. Be sure to have something silhouetted in the foreground to present a pleasing composition.

Fall color ■ Some sections of the country offer an early display of color in the fall, and this is one of the best times to use color film. The deep blue skies with white clouds provide very lovely backgrounds for shots of colored foliage. If a deep blue sky is wanted, a slight underexposure is indicated, while on the other hand, if a more natural sky is needed for the composition, the lens should be opened a bit more. Telephoto lenses are very helpful where some delicately tinted foliage is found rather high up on a tree. Shots of sunlight filtering down through the trees should be included in an early fall film. A delicate back lighting of foliage, which allows the sunlight to filter through leaves with a transmitted light effect, produces marvelous color results.

Pigskin work ■ Early football practice brings out movie cameras each season, for coaches everywhere are using movies to aid in teaching players the finer points of the game. Slow motion and telephoto lenses, together with a good tripod, are indispensable if a good record of football is to be made. The cameraman must practice at following rapid action and his tripod must have a free and smoothly working head. Speed lenses and fast film are called into play when the afternoon sun begins to sink behind the stadium or hills.

Mirror projection ■ A movie maker wishing to show pictures to an invalid, who is confined to his bed and forced to lie on his back, can solve the problem by projecting the pictures on the ceiling above the bed. It is neither wise nor convenient to turn a projector on its side, but a small mirror placed in front of the lens will throw the picture on the ceiling with no difficulty whatsoever. In order that titles may be read properly with mirror projection, the film must be threaded into the projector with a half twist, or rewound with a half twist, preparatory to threading.

Records ■ The proof of the cinematic pudding lies in the projection. In view of this fact, every movie maker would do well to try his filters at various openings and experiment with his color film at different stops, keeping a record of just what is done. It is impossible to describe verbally certain filter and color effects, but once the filmer has seen results on the screen he will be guided well in the future. A few feet of film used solely for a test now and then will pay big dividends. Always include a control shot, that is, one filmed with a normal stop and no filter; this provides a basis for comparison when the pictures are projected.

Boat angles

[Continued from page 337]

It might be well to open the film with a long shot of the boat lying at the mooring, followed by a closer shot (from another boat) of the crew getting aboard. This will identify the boat and convey the idea of beginning a sail. Then, make a few closeups of hands taking off the sail covers and stops. The halyards are unfastened from the cleats and the sail starts up the mast. Try a filtered shot of the masthead as the sail reaches the peak. In the following series of shots, the pilot takes the wheel and gives orders to cast off. The mooring line is dropped overboard and the boat swings off into the breeze. A series of semi long shots with a few closeups will carry this whole sequence, but be sure in the editing that none of the shots is too long. If you can hold the camera level with the horizon, catch the length of the deck as the boat heels over on the first leg of her voyage.

In a light breeze, one has many chances to procure interesting studies of the crew as they loll around the decks or in the cockpit, sleeping or taking sunbaths. Here are the opportunities for making closeup studies. With the camera on the deck, one can make scene after scene without being noticed. Should the subject be camera conscious, it is wise to keep the camera always at hand and to pretend to shoot often. Never let your actors be aware of the fact that they are being filmed. It may require a great deal of patience to secure just what you want, but it is always worth the waiting. The chocks, shrouds or port holes always will provide a frame for scenes of other boats or sections of land in the distance, adding to the nautical interest. One must remember in cases of this sort that the finder is not in alignment with the lens and, in using an object near the camera to frame the view, an adjustment must be made for this difference.

When the breeze is stiff, the fun begins for the cameraman as well as for the crew. A shot of foaming seas rushing down the gunwales, white waves splashing over the bows or eddying waters churning out from under the stern will never fail to make the audience exclaim. A closeup or semi closeup made of the tiller or wheel during a heavy sea is as impressive a sight as the boat's bow diving into a wave. Shooting from the cabin, cockpit or near the mast, one can catch the boat as she comes about, and here there is action, particularly if the breeze is strong. Closeups of hands slackening off the lee backstays and tightening those to windward, and the sheet and blocks sliding the traveler, can be spliced in here in quick succession or they could be used alone to indicate "hard alee."

With the lens shaded to prevent flare, one can obtain very beautiful shots toward the sun by shooting with the "A" filter at *f*/11. Similar filter shots of the sails against the sun and backed by blue sky and white clouds are very striking. Fluffy clouds never fail to give the cameraman a good opportunity to heighten the beauty of his film with heavily filtered scenes. These should be used sparingly, however. Filtered shots of passing boats, their sails back lighted by the sun, may be most delightful, particularly if several boats are grouped together.

Mealtimes offer excellent possibilities for getting something in a boating film

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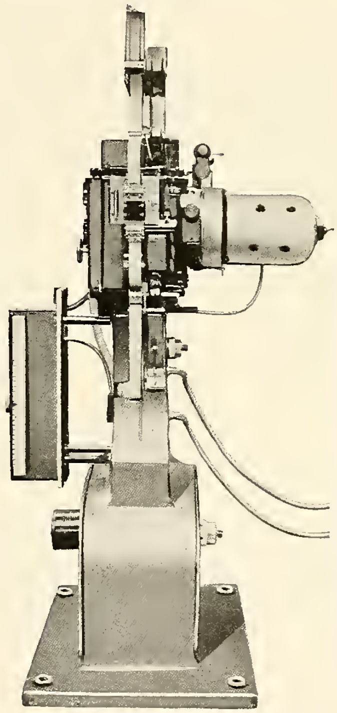

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that is different. Everybody is at leisure and, with the sacrifice of some of his lunchtime, the cameraman can secure some very interesting studies. An appetite is never failing at sea and, to symbolize this on film, one can catch a scene of the cook bringing a plate of sandwiches on deck and a close shot of eager hands reaching forth to empty the plate. Showing somebody call, "Soup's on," and then all hands diving into the cabin would be equally effective. In general, interior shots will have to be taken when the light is most suitable. The movie maker will have to decide for himself whether noon, early morning or late afternoon is the best time. The way the boat lies at anchor with respect to the sun is another important factor, for there will be times of day when no sunlight enters the cabin at all. Exposures for boat interiors are a bit tricky, as well, for there are many cases in which the scene will be in both direct sunlight and heavy shadow. It is best to use some sort of reflector to add light to the shaded sections, thus avoiding an unpleasant contrast.

In a harbor where boats are coming and going, very effective scenes can be made of craft lying at anchor. If possible, include in such scenes a fishing boat or power launch making its way along, finally disappearing completely. Do not miss a chance to take a few shots during foggy weather. As the fog of early morning burns off, one can catch sailing and power vessels as they leave port in the low hanging banks of fog. After several sequences of foggy weather, one could tie these shots to those of fair weather by making a few linking scenes of sails drying, brass being polished and topsides being scrubbed. With a complete treatment of this sort, one will have made a full record of the life at sea. Be sure to capture all that is significant so that one will not have to say after a showing, "We struck a lot of bad weather too. What you have seen here is only part of the trip." One remembers the foul as well as the fair weather and it is only right that the camera record both.

The boating day can be concluded with shots of picking up the mooring buoy or casting the anchor, and then a sequence of lowering the sails, mopping the decks and stowing away cushions and deck gear. Here, again, closeups and semi closeups can be used with good effect. One could show hands furling sails, making ropes fast and coiling them for the night. If the boat carries a masthead pennant, a good closing shot would be lowering the private signal and hoisting the "night hawk," or perhaps lowering the ship's ensign. A picturesque closing shot would be one of the boat silhouetted against a beam of sunlight across the water. With this arrangement and an "A" filter, by shooting at *f*/16 with panchromatic film at about four or five o'clock on a clear afternoon, a very beautiful moonlight effect can be procured. Shooting at thirty two frames under such conditions will not give too much of an underexposure, and the effect of the slower moving waves will be even more pleasing.

The salesman sold

[Continued from page 341]

his two brief questions, and without a word watched the door close on his swiftly retreating footsteps.

Well? How was I to know the difference? And anyway, while talking about my movie camera, my enthusiasm has turned from sham to genuine. I'm taking the afternoon off to go out and make some movies.

Evolving color technique

[Continued from page 336]

that some snow pictures I had made on Kodacolor a few years ago had appeared blue on projection. I complained about it, feeling that something was wrong with the process, and I found out that I was mistaken. So I projected the Kodachrome again and decided after seeing the film a second time that I had been deceived again. The reason my pictures were bluish in both cases was because of the *reflection of the blue sky*. In the case of the Kodacolor, the shadows in the snow had reflected the blue sky. In the Kodachrome film, I had made some pictures of my automobile, and all the bright nickel parts had acted like mirrors, reflecting the blue of the sky. All the highlights on the body, fenders and hood, which are maroon in color, also reflected some of the blue of the sky. I could even see reflections of white clouds on the hood. In any case, it was not the fault of the film. It goes to show how accurate this color film is in recording colors as they really are. However, we do not always stop to consider how inadequately we remember the mental impressions that our vision conveys to us.

If one has an artistic eye for color, colored pieces of gelatine can be placed over Photoflood lamps to give various shadings and color effects in interior pictures. For instance, if you have a white sheet for a background, light the sheet with a couple of Photofloods in reflectors, over which some green gelatine has been placed. This will light the sheet with green and will give you a green background. One can light the shadow side of a portrait blue or violet by placing a blue, a violet or a blue violet gelatine filter over the lamp on that side of the subject. If the portrait scene is of a blonde and you prefer red heads, shoot a beam of light through a red filter to the hair. Many very interesting and startling results can be produced in this manner. With a complete set of colored gelatines, almost any color effect can be created. When I used these colored gelatines on the lights, I did not use the blue Kodachrome filter on the camera. Strange as it may seem, however, the most pleasing pictures are those made by straight procedure. Some day, when we have learned to appreciate fully the natural colors about us, all thoughts of artificial mixtures for effects will vanish.

There are one or two other points about making color films that seem to me to be very important. One should avoid fast panoramas or moving the camera around, as though it were a hose nozzle with which you were spraying the lawn. I use a tripod for nearly everything. However, I have learned the knack of holding the camera still unless I want purposely to follow a moving object, such as a boat or an automobile. The other point is that greater footage can be exposed of each scene than would be exposed in black and white. Any attractive, colorful subject may be given seven and even eight feet of film instead of the three or four feet which are recommended for most scenes on black and white film. I shoot at least six or seven feet of nearly every scene. It gives the audience a chance to enjoy it on the screen.

My results have been excellent, far superior to all my other efforts of the past six or seven years. I am still experimenting, however. Right now I am cutting out colored pictures from travel magazines to use for title backgrounds. I am going to Europe this summer and I will use them in titling my color films when I return.

Cine sauce

[Continued from page 338]

background, like a mask, prevents exposure of certain portions of the film.

Ghost pictures and "photomontage" scenes also utilize the wind back. With the camera on a tripod, shoot some stationary setting, wind back and shoot the same view over again but with a person in the scene. Use one half the correct exposure for each shot. The result is a ghost picture in which the body of the person is transparent. In short, the "photomontage" scene for movies consists of two or more separate scenes exposed on one length of film by means of the wind back. "Photomontage" is valuable for achieving an endless variety of effects, including the illustration of a person's thoughts or the superimposition of a scene showing the spirit of some action over a shot of the action itself—for example, a waving flag superimposed on a scene of patriotic activity. Do not confuse this with cine *montage* which is a cutting technique.

The fade in and fade out are frequently used to introduce or terminate a group of related scenes. One camera has a variable shutter which may be opened or closed, while running, to gain this effect; another method is to use a graduated neutral density wedge or fading glass. A dissolve is an overlap of a fade out and fade in, and is made by fading out, winding back and then fading in again on a new scene. Watching the film meter or counting off seconds assures winding back the same amount of film as was consumed in the fading out process.

Dissolves effectively join related scenes and are so well known for this function that many workers use the dissolve to indicate a connection between two scenes that are not apparently associated. The speed of the dissolve, or the length of film used to complete it, should match roughly the tempo of the subject or scenes. There are various other applications of this technique, such as dissolving out a subject within a scene and dissolving out layers of structural subjects to show relative locations of inner parts. This is accomplished by fading out, removing part of the subject, winding back the film and fading in again.

The camera effects described in this article will heighten the appeal of almost any type of film. The finest proof of good "cinemanship", however, is not in ostentatiously displaying camera effects, but in using just the right trick at the right time. Good taste is fully as desirable in camera technique as it is in any other field!

Cine "boondoggling"

[Continued from page 340]

perfect scenes spoiled by a nervous wiggle or "jitter" resulting from an unsteady camera. Before starting, I decided on two principal requirements. First, the tripod must be no heavier than is needed for my light camera and, second, it must be absolutely rigid when in operating position. The first requirement was met by a careful selection of materials, the second by using bolts with wing nuts at all pivots. Thus, any tendency to jiggle can be eliminated by a few turns on the proper wing nuts. The tripod head is so constructed as to permit the camera to be pointed at any angle, up, down or sidewise. It is not designed to "pan" or tilt while the camera is operating, for those are two things which I can do without.

I do not wish to leave the idea that there is more enjoyment to be had in improvising accessories than in creating motion pictures which can be shown with pride. But I do believe that the man who uses his ingenuity in compensating for the lack of the more elaborate and expensive equipment will enjoy his filming all the more. His will be the thrill of accomplishment, in spite of obstacles, and he will enlarge his filming scope.

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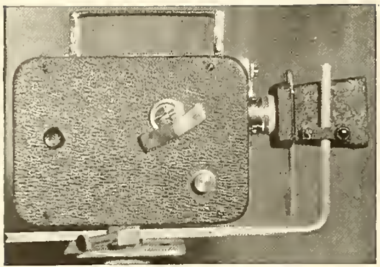

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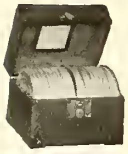

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Stretching vacations out

[Continued from page 339]

and oldest inhabitants, there are always the souvenir shops and the specialty shops, with their engraved abalone shells, Indian leather cushions, fishing tackle and postcard displays. There is the boat landing and the bath house and the pier. Trivial as these objects may be by themselves, they gain significance by the presence of crowds of vacationists in characteristic attitudes and even more characteristic clothes. Vacation time, to most people, is primarily a means of displaying a lot of originality (or a lot of skin, which may be the chief originality available). The vacation reel should include closeups, and close ones, of all the latest and most daring in styles —hats, hairdress, bathing suits, beach outfits, sunsuits, sports clothes, sandals and all manner of parasols. These are the details that "date" the film and make it priceless in years that follow. Styles change and must be caught while they are "hot". The timid beginner need have no fear of bodily assault, unless his attitude is furtive or apologetic. All he has to do is to put on the brazen manner of the professional, who takes it for granted that a pretty girl likes to have her picture taken and asks her boldly to "hold it" when she is in just the right pose, thanking her in a tone that indicates he is doing her a favor. Most people on vacation are highly flattered to receive such attention. Being on parade is part of the myth and romance of the season—and what is a parade without the photographers? The conventions are sufficiently relaxed to make possible many minor liberties that normally would be resented in the city.

Of course the vacationist will include himself and his family in the record. The tendency in this respect is to overconcentrate on closeups, forgetting the medium shots and long shots that would be so acceptable later. By all means, take closeups of the family, but show also the same people in broad, typical backgrounds that tell a story. Here are some possibilities—the family coming home from the beach at noontime (with the beach itself as the background); pausing to look at the scenery at the top of a mountain (with both mountain and group in one shot); homeward bound after a day's fishing (just stepping out of the boat, with the whole of the lake in the same shot). The family or friends filmed against such backgrounds is the one absolute essential of a vacation reel, and it is nearly always missing. The difficulty which commonly presents itself, of including the whole family, is easily overcome by spying out some other camera enthusiast and asking him to take care of the camera for a few minutes. Anybody with a photographic outfit will be greatly flattered to be asked—remembering always that he is craving adventure or even the barest departure from routine. The amateur photographer is usually too shy for his own good.

To sum up, use one quarter of the footage for the locale, viewed through the newcomer's eyes; one quarter for the specialties, fads, novelties, types and styles—the more absurd, the better; one half for the family in action, making sure to include distant backgrounds when they will help the story. The final scene, obviously, should be "the end of a perfect day"—whatever that may mean to each one.

Canyon lures

[Continued from page 343]

dangling it at the end of your arm all day. A carrying case will solve the problem satisfactorily.

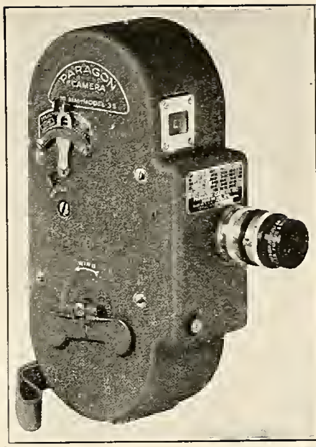
From the North Rim of the Grand Canyon one motors west and north to Zion National Park, where there is a paradise for those using color film, particularly in the fall of the year. Zion Canyon is about eight miles long, one quarter to three quarters of a mile wide and is described as "Yosemite done in oils." It has chalky cliffs and vertical walls of red rock which rise 1500 to 1800 feet to merge with a turquoise sky dotted with billowy, cotton like clouds. I was there last October, when the cottonwoods were turning to golden yellow along the banks of the bubbling stream, and I literally tore my hair because I had no color film.

If you enter from the west, shoot the ranger station; get the ranger collecting your entrance fee and the valley stretching beyond. Coming from the east (or the Grand Canyon) your approach is through a tunnel more than a mile long cut from solid rock. Shots of your car disappearing into the inky black interior are effective. Further along is a series of galleries and windows cut in the tunnel wall, giving views of the Canyon below. A good sequence could be made by walking ahead to one of those turnouts and shooting the car headlights as they approach. Then, from another viewpoint, show the car coming into the scene and stopping. The party would alight to go to the tunnel window for a view, and you can make excellent scenes of their reactions as they exclaim over the beauty spread out in front of them.

When you take hikes from the camp ground, shoot continuous sequences of the day's walk. For example, on the Emerald Pools trip, take the following scenes: views of the party leaving the camp ground and crossing the suspension bridge, a low shot showing the bounce of the bridge as people walk across and an angle shot upward toward the cliffs with the bridge in the foreground and the party climbing up the tall slope, examining the scrub cedars and other vegetation along the path. Then walk ahead of the group and, from a vantage point, shoot back at your friends coming up the trail, including the valley spread out beyond. The upper pool is the most beautiful but is more difficult of access and more difficult to shoot, even with a wide angle lens. As you come out of the vegetation, you see it lying perhaps fifty feet below you in a cirque at the very base of the cliffs. You will not be able to get the pool and the entire height of the cliffs in one picture, even with a wide angle lens, so film the activities of the party and try to keep from too much "panoraming". There is a little sand beach at one side of the pool where you may wade in the water to cool off. You may lie on your back on the beach and let your eyes travel from the emerald waters and up the red cliffs, which rise vertically until they merge with the brilliant blue, southwestern sky. To capture the same impression for the movie screen, film a member of the party lying on the sand. Take a closeup of his face as his eyes travel upward and follow this with a slow tilt upward as described above. A more beautiful canyon for color film would be hard to find.

There is a tendency to cut things short when you are ready to return. One stays until the last minute and then makes a mad dash to be home in time to go to work. In my own case, film stories of several trips have been left high and dry 1500 miles from home, not another shot having been made in the hurried homeward passage. It is annoying to be left abruptly in a far away place, so benefit from my experience and give your audience a logical, although short, sequence to carry them back to the starting point, even if you resort to using some stuff taken on the outbound trip.

Let me urge you to keep the purely scenic shots to a minimum, using the grandeur and beauty principally as background for the activity of your party. Remember that this is a motion picture, and you must have *motion* and logical, continuous story to hold the interest of your audience. Those new to the non cinematic aspects of motor camping will find helpful a booklet now being published by the Leisure League of America. It tells of motor camping, tents, trailers, equipment and roadside cabins.



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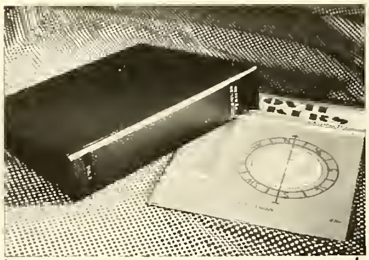

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16mm.evidence

FRANCES H. RARIG

DR. AUGUST DVORAK of the Educational Department of the University of Washington, in Seattle, made a novel use of 16mm. motion pictures in submitting, as evidence, films to the Patent Office at Washington, D. C. This practical application of movies came as a natural result of their use in preliminary studies.

Dr. Dvorak had long been interested scientifically in the problem of working out a better arrangement of the typewriter keyboard. He asked Arthur Rarig, of Seattle, to take motion pictures of a typist's hands operating an old style keyboard in order that he might study the hand and finger motions at his leisure. The pictures were taken indoors near a window on supersensitive film without artificial light. Some were taken at normal speed and some at slow motion.

Dr. Dvorak based his study on two points, the first of which was to determine which letters were most used, and the second was to get rid of all unnecessary and tiring motions of the fingers. The first was arrived at by scientific deduction and did not require a movie record. For instance, "e" is the most frequently used letter of the English language and "t" is next. yet Dr. Dvorak found that "the" is the word most often wrongly typed on the old keyboard, because of the awkward relative positions of the three letters.

For the study of the second point, to get rid of unnecessary and awkward movements of the fingers, the completed motion pictures were used. With his acquired knowledge of the two points as a basis, Dr. Dvorak then arranged a new keyboard on which the letters are so grouped that students attain a working familiarity with it in one fourth the time they required for the old keyboard. A certain phase of the new arrangement seemed patentable, and in consulting an attorney Dr. Dvorak spoke of the value of motion pictures in arriving at his conclusions. The lawyer exclaimed. "Those pictures ought to make the best kind of evidence, if the Patent Office will admit them!"

Inquiry at the Patent Office brought the reply that the films would be admitted if formal application were made. The application was sent, and Dr. Dvorak then very carefully made a reel of film. The first sequences were of a typist's hands operating the old keyboard; they were taken at slow and at normal speed. The next sequences were of a typist's hands operating the new keyboard and also were taken at slow and normal speed. The difference shown in the ease and speed of operation was striking. Hardly had the pictures been completed when word came from the Patent Office that a date had been set for their viewing in Washington, D. C. The use of the motion picture films as evidence was assured.

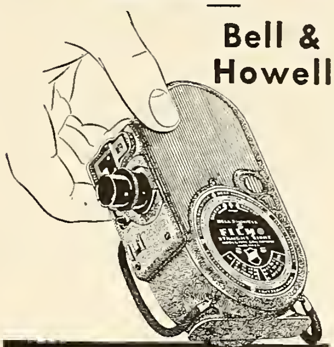
Critical focusing

[Continued from page 350]

jected through blue filters, although it is true that at times, to increase the air of mystery, all light was behind him and he was seen only in silhouette. But when other characters appeared in a scene with him, our difficulties multiplied. The makeups of the others were pink or reddish in tone, and lights of a corresponding shade had to be trained on their faces, while the blue lights must be shielded from them. Our problems will be better realized when it is pointed out that, no matter where the characters moved in the scene, each constantly must be in the rays of lights of the proper color."—*Ed Thomas.*

"Becky Sharp" ■ RKO RADIO PICTURES. *Color handling:* The theatrical screen's first feature to be made in the new three color Technicolor process has much that will interest the amateur color filmer. The use of color was marked by restraint and evidence of careful planning as to backgrounds which may make or mar the color shot. The makeup was very simple and followed closely the type used by women for evening occasions. Closeups were more in evidence than in the usual black and white picture, but a surprising number of long shots and large sets were used in comparison to previous color films. One noticeable difficulty that the amateur will seldom meet is the occasional change of color values from scene to scene. Such changes as do occur with 16mm. color film will be caused by variation in exposure, while in Technicolor work they are there no doubt because of unevenness in processing. Even lighting was shown to be most important, although skillful use of back lighting was in evidence at times.

"Sanders of the River" ■ UNITED ARTISTS. *Montage sequences:* This picture requires a very swift tempo and, following Hollywood tradition of some years, secures it frequently by flashes of action, employing, however, an overall motif which is double exposed over these flashes, this being a native African tree trunk drum, which keeps up a continual drubbing as the *montage* sights and sounds are hurried on and off the screen.



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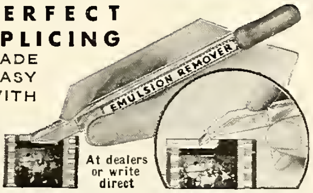

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Composition: In the scenes where the young African chief, played by Paul Robeson, leads his warriors in long boats down a wide river, singing his war song at the head of the leading war canoe, there is achieved that kind of cinematic pattern with which theatre goers are familiar in pictures of crew races.

Scenario: This is a forthright treatment of an African situation glorifying the rule of the white man. It is notable for dignity, for a minimum of mawkishness and for a reduction to a decent fraction of the opportunities for "hot" moments in the native dance.

Actors: All rôles are well sustained, except that of the wife of the African chief, who was badly miscast, a young negress of the Harlem club dancer type having been selected. Paul Robeson's singing is free and tuneful, although his songs are more like American folk songs than African chants.

"Doubting Thomas" ■ Fox. *Process work:* There is an interesting trick sequence in this picture that is apparently accomplished by rear motion picture projection. Thomas Brown (played by Will Rogers) is being driven home at night in an open car by his son, who is telling him what has happened to the family in his absence. The two men are filmed in a semi closeup from the front of the car and the scenery glides past in the background. The lighting for night effect evidently simplifies the use of the motion picture image as the background.

"See See Senorita" ■ Vitaphone. *Idea:* Here is a suggestion for amateurs on the use of unrelated scenes that might be knit together with a slight thread of plot. This picture consists of scenes presumably made by a husband and wife on tour in Spain. The reels come back from the processing station and they decide to show them to the neighbors. It turns out that the scenes are concerned chiefly with the flirtations of the husband, and the wife is on the point of declaring for divorce when the last shot shows her also flirtatiously inclined. But, if the amateur uses the device, it is hoped that he will make a more plausible story. In the Vitaphone picture it is difficult to understand who filmed the shots, since the resultant pictures are a surprise to both the travelers. That doesn't hold water.

Amateur clubs

[Continued from page 344]

New York's officers ■ At the last meeting before the regular summer recess, members of the Metropolitan Motion Picture Club, in New York City, elected Frank Gunnell, ACL, Thomas Kircher, Dr. Frank Oastler, ACL, and Raymond Petty to serve as directors for a term of three years, filling four places on the board which had become vacant with the end of this club season. After the program of the meeting, the board of directors met for the annual election of officers, as follows: Mr. Gunnell, president; Annette G. Decker, ACL, first vicepresident; Charles J. Carbonaro, ACL, second vicepresident; Hermann Danz, ACL, treasurer; Robert M. Coles, ACL, secretary.

Films screened on the program of this meeting included *Bull Ring at Madrid*, by Sydney Moritz, ACL; *Perfect Understanding*, a photoplay produced at Riverside Church and photographed by Ralph Lundry, ACL; *The Dummy Walks Out*, on 8mm., by Walter Mills, ACL; *After Fifty Years*, on 8mm., by John R. Hefele, ACL. Meetings will be resumed, on the second Thursday of each month, commencing in September.

Sound in Montreal ■ A demonstration of the Pathescope 17.5mm., sound on film projector by George de Lanauze was a feature of the last meeting of the Montreal Amateur Movie Club, now in recess until the second Monday of September. Club president Harold D. Marwood has put in competition a special trophy for the best film on a summer subject made by any member of the club. The competition will be judged at an early fall meeting.

Orange elects ■ At their last meeting, members of the Cinema Club of the Oranges elected officers for the coming season of club activity as follows: H. C. Deuchler, ACL, president; Carleton Bolles, ACL, vicepresident; Herbert A. Smith, treasurer; R. V. Brooks, secretary. Mr. Deuchler has appointed Dr. Nelson W. Lockwood, ACL, retiring president of the club, as program chairman for the coming year and reports that Dr. Lockwood's committee will present a full schedule of programs at the opening meeting in September. A contest for members' films has already been announced as the feature of the November meeting. New advances in color filming were discussed by Robert Farrow, of the Orange club, following the business session above.

Two in one ■ In Des Moines, Iowa, still and cine cameramen have united in one group under the aegis of the local Y.M.C.A., and have chosen the name, Y.M.C.A. Movie and Camera Club of Des Moines, according to George W. Cushman, ACL, president of this enthusiastic group. Biweekly meetings, handled alternately by the movie makers and the still men, are held in the "Y" building, which has provided unusually fine space even to the inclusion of a well equipped dark room.

Late programs have featured discussions and demonstrations of the following: *Police photography*, by William Hammond of the Des Moines Police Department; *Color filming*, by Mr. Vinal of the local Eastman Kodak Stores; *Filters*, by Mr. Cushman; *Action photography*, by Herbert Schwarts, local news cameraman; *Cine camera tricks*, by Russell Frazier, professional cameraman; *Infra red photography*, by Leslie French.

Boston studies ■ Members' films made with the new color media were screened and discussed at a late meeting of the Boston Cinamateur Club, in Massachusetts, according to the report of Albert Genaske, ACL, secretary. Others who presented reels for study, beside Mr. Genaske, were Edward Atkins, Donald Elder, Henry Shaw and Joseph Dephoure, ACL. Mr. Dephoure's work was marked by a pleasing use of lap dissolves in the color film and by his unusual selection of subject matter—stained glass windows photographed from indoors. The Boston club is now recessed until after Labor Day, when meetings will be resumed at the Hotel Lenox.

Report for Cinemats ■ At a late meeting of the Mount Kisco Cinemats, in Westchester County, N. Y., Kenneth Bloomer, ACL, chairman of the club's technical committee, reported to the membership on his recent visits to the Pathé Laboratories, in New Jersey, and to the DuPont Pathé plant, in Delaware, describing for his associates how negative positive film is finished and raw stock is sensitized in practical darkness. This program, the last of the club season, was concluded with the presentation of films by members Douglas Barrett, Gordan Gorham, Walter G. Fowler, Dr. Kenneth W. Fish, Harold Park, Mrs. Harold Park, Robert F. Gowen, ACL, and Mr. Bloomer.

News of the industry

[Continued from page 349]

Du-Morr varies wipe ■ The Du-Morr Wipe Device for the Ciné-Kodak Special, made by J. D. Cochrane, jr., ACL, now may be supplied with four different kinds of wipe sectors, giving straight, V shaped, convex or concave lines of demarcation between the two scenes when the wipe is made. It is said that this popular device shortly will be adapted to another well known 16mm. camera.

New York film ■ The latest film interpretation of New York City recently has been made by Hartley-Leonard Productions, 210 West 78th Street, New York City. This film, titled *The Real New York*, is especially noteworthy for having been made originally on 16mm. negative, so that it is entirely a 16mm. production. Artistic photography and interesting atmosphere characterize the picture, which covers Manhattan Island from end to end. It runs 800 feet, 16mm. and may be had in two parts.

Col. Edward Steichen judging the Brooks Rolleiflex salon

Sonograf ■ An interesting catalog recently received from South America describes and illustrates a neat conversion job which transforms a well known 16mm. silent projector to a sound on film machine. While we have not had an opportunity to inspect the actual performance of this converted machine, it is well recommended and those who are interested may write for further details to Estudios Mendez Delfino, Cerrito 1575, Buenos Aires, S. A.

Reversal film cautions

[Continued from page 335]

era always should be operated for a second or two with the cover off so that the operation can be observed to discover if anything is wrong. Follow the loading instructions which are packed with the film and also the instruction book which comes with the camera. Often, the laboratories find that the film has been threaded either in front of or behind the gate, and of course in such cases the film is a total loss. Another difficulty is the use of a tin projector spool instead of the solid metal camera spool, which of course fogs the film so badly that there is no image on it when it is returned from the laboratory. Sometimes, film is sent for finishing that has not been exposed in the camera. To protect the movie maker, most films are marked on the end in such a manner that, when they have been exposed, it is unmistakable. It is even more evident with 8mm. films, yet many of them are returned only half exposed. Another very common trouble is bad fogging caused, in some cases, by letting the film unwind during load-

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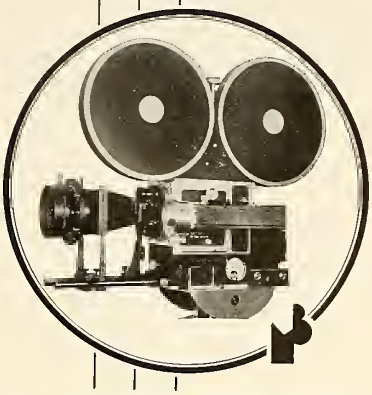

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Beverly Hills: W. L. Martindale, 9477 Santa Monica Blvd.
Fresno: Laval Co., Inc., 1319 L St.
Potter Drug Co., 1102 Fulton St.
Glendale: A. L. Kirkhuff Camera & Movie Supply, 148 S. Brand Blvd.
Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Bell & Howell Co., 716 N. La Brea Ave.
Camera Mart, 1652 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Richter's Photo Service, 7901 Santa Monica Blvd.
Long Beach: Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair, 306 W. Washington Blvd.
C. & W. News Stand, 711 N. Western Ave.
Craig Movie Supply Co., 1053 South Olive St.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Marshutz Optical Co., 518 W. 6th St.
Peterson's Camera Exchange, 356 S. Broadway.
Schwabacher-Frey Co., 736 S. Broadway.
Spindler Camera Service, 756 S. Broadway.
Victor Animatograph Corp., Quinby Bldg., 650 S. Grand Ave.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Oakland: Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 374 14th St.
Sherman, Clay & Co., H. C. Capwell Bldg.
Smith Bros., 1721 Broadway.
Pasadena: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 479 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Kimball-Upson Co., 1030 K St.
Magneto Shop, 1020 14th St.
Frank McDougal, 1017 10th St.
San Diego: Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
San Francisco: Camera Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Co., 735 Market St.
Sherman, Clay & Co., Kearney and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
San Jose: Sherman, Clay & Co., 273 S. First St.
Webb's Photo Supply Store, 66 S. First St.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: J. W. Collinge, 19 E. Canon Perdido St.
Santa Monica: W. W. Martindale, 3rd & Bway.
Santa Rosa: Santa Rosa News Agency, 408 Mendocino Ave.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Holden Drug Co., 345 E. Weber Ave.
Logan Studios, 20 N. San Joaquin St.

COLORADO

Denver: Akin & Bagshaw, Inc., 1425 Williams St.
Eastman Kodak Stores, Inc., 626-16 St.
Haanstad's Camera Shop, 404 Sixteenth St.
The May Co., 16th & Champa Sts.
Montrose: Hess Drug Store.
Pueblo: Camera Craft Shop, 503 Court St.

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Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
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Hartford: Harvey & Lewis Co., 852 Main St.
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Meriden: Broderick & Curtin, 42 E. Main St.
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Harvey & Lewis Co., 849 Chapel St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

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Miami: Miami Photo Supply Co., 31 S. E. First Ave.
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Tampa: Burgert Bros., Inc., 608 Madison St.
Tampa Art Supply Co., 516 Tampa St.

GEORGIA

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Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Photographic Dept., Sec. 59, State and Washington.
Lyon & Healy, Inc., Wabash Ave., at Jackson Blvd.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 71 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Von Lengerke & Antoine, 33 S. Wabash Ave.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Peoria: Peoria "Fo-Dax" Photo Co., Jackson at Glendale.
Rock Island: Rocklan Film Exchange, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 112 N. Main St.
Springfield: Camera Shop, 320 S. 5th St.

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Ralph Harris & Co., 30 Bromfield St.
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292-294 Boylston St.
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Visual Education Service, 470 Stuart St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
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Lowell: Donaldson's, 75 Merrimack St.
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Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Tewksbury: Camera Exchange, 23 North St.
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MICHIGAN

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Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genessee.

(Continued on page 364)

ing and, in others, by pulling too much film out when threading and loading the camera in the bright sunlight. Occasionally a warped or bent spool will cause edge fog throughout the entire reel, and this difficulty can be recognized by the light flashes that occur at regular intervals on the side of the picture as it is being projected. It is a good plan, before using a spool, to test it by running a piece of film around its edges to see that it does not bind. If the spool does bind in one place, it means that the opposite side will be spread enough to allow light to enter and fog the film. Among other faults involved in handling film in the camera are shooting pictures on the paper practice strip supplied with new cameras, scratching film by allowing dirt to remain in the gate and getting ragged frame lines because of dirt in the aperture. The last two difficulties can be overcome easily by cleaning the camera according to the instruction manual. One type of 16mm. camera, the Stewart-Warner, requires special care in loading. Contrary to general practice, the spool is placed on the spindle with the square hole up. The camera winds the film in the opposite direction from other 16mm. cameras. The loading instructions for these cameras must be followed very closely. The film spools of one manufacturer bear the words, "This side up," to indicate how the spools should be placed on the spindle but, in the case of the Stewart-Warner camera, these indicia cannot be used as a guide.

Camera Manipulation Troubles: Of course, the fast panorama heads the list of difficulties in exposing movie film; it probably accounts for the largest percentage of unsatisfactory shots. Following this, although not necessarily in the order of their importance, are tilting the camera, out of focus pictures, lens flare caused by shooting into the sun, and poor exposure. There is not much excuse for very poor exposure nowadays with the many excellent exposure guides and meters that are available. Nearly every camera has, as an integral part of itself, a very helpful exposure table, and the amateur would do well to follow it more closely. In addition, there are many printed guides and, of course, the ever popular exposure meters. Although the modern film laboratory can do a great deal to correct bad exposure, it cannot be expected to accomplish miracles, and there is a limit to the amount that any photographic film can be changed.

Color filmers need to be more careful than black and white users, because the color films do not have the latitude of the ordinary monochromatic films. Among the difficulties found in color work is the use of the wrong filters. If any but the special filters supplied by the manufacturers are used, the result is inevitably a failure. Ordinary cine filters must not be used with color film, and it might be well to mention that under no circumstances should red filters ever be used with orthochromatic or color blind film. Only panchromatic film is sensitive to red and, for this reason, it alone can be used with red filters.

One peculiar and rather common trouble that comes to light in the finishing laboratory is found in the fact that a movie maker may hold a camera upside down without realizing it. It is very easy to hold certain types of cameras upside down. When the film comes back to him, the movie maker may be puzzled and may try to blame the laboratory for turning his film end for end. Yet, this could not be done by any laboratory and the only cause lies in the way the film was shot. Likewise, if the film strip is continuous, it has not been possible for the laboratory to eliminate a scene or to add one from elsewhere. Irate filmers have complained that certain scenes have been deleted from their pictures, yet the film in question is shown to be in an unbroken and continuous piece. In such cases, it is evident that the amateur's memory has been playing tricks on him.

Nothing makes the amateur any hotter under the collar than to have his roll lost or damaged while away for processing, yet the great majority of such losses occur because of faulty addresses on the boxes. Now and then, a laboratory will have trouble and damage a roll of the customer's film, but this is a rare happening indeed when the number of rolls processed is considered. Wherever film is damaged through a fault of the laboratory, the concern is ready and willing to replace it with a fresh roll. More than this cannot reasonably be expected, for accidents will happen even to the most efficiently operated plants.

Reversal as Negative: The use of reversal film for development as a negative is most unsatisfactory because the majority of such films have a non halation backing which is removed only by the manufacturer's reversal process. Films of this type are useless as a negative because of this practically opaque backing. In this connection, it is well to note that movie makers who film in Russia should take only negative film. No reversal facilities are available there, and yet the law requires development and censorship of movie film before it is taken out of the country. Hence, all film must be developed as a negative. The standard reversal films which have a backing are useless under these conditions.

If the movie maker will take reasonable care that he follows these precautions and does his part in making good pictures, he can be sure that his results will be satisfactory.

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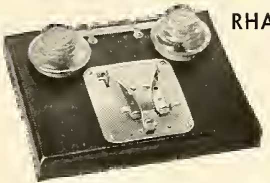
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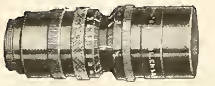
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(Continued from page 362)

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Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
National Camera Exchange, 5 S. 5th St.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Calvin Co., B. M. A. Bldg., Union Station Plaza.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
W. Schiller & Co., 6 S. Broadway.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Lawlor Sporting Goods Co., Inc., 1118 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Newport: K. E. Waldron, I A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
East Orange: H. C. Deuchler, 541 Main St.
Hawthorne: Hawthorne Home Movie Service, 142 Cedar Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Dubes' Camera Service, 26 Linden St. (Display at 36 Clifton Ave.)
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Dept. 290.
Firemen's Pharmacy Co., 765 Broad St.
Franklin Music House, 25 New St.
Motion Picture Camera Exchange, 38 Park Pl.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Sykes Drug Store, 179 Market St.
Walker Radio & Elec. Co., 318 E. 33rd St.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.

NEW MEXICO

Albuquerque: Compton Studio, 302½ W. Central Ave.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Hardware & Iron Co., Broadway at Arch St.
F. E. Colwell Co., 465 Broadway.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home-Movies, 194 Greenpoint Ave.
Buddy's Novelty Shop, 785 DeKalb Ave.
Camera Corner, Inc., 80 Willoughby St.
Cine Classic Library, 1041 Jefferson Ave.
H. B. Kay, 40 Linden St.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
PARK CINE LABORATORY, 1250-51st St.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Hempstead: Agnew's, 47 Main St.
Ithaca: Treman, King & Co., care of George E. Houghton.
Jamaica: Jamaica Camera Store. 8931-161st St.
New Rochelle: Camera Craft Shop, 673 Main St.
Ollie V. Crennan, 498 Main St.
New York City: American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
Broadway Camera Exchange, 1595 Broadway.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
Empire Camera Co., 316 Fifth Ave.
Dave Farley, News Stand, Times Bldg.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Joseph P. Hackel, 53 West 57th St.
Harry's Camera Exchange, Inc., 317 W. 50th St.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
Madison Mart, 403 Madison Ave.
Medo Photo Supply Corp., 323-5 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Henry Mielke, Inc., 242 E. 86th St.
Mogull Bros., 1944 Boston Rd.
MOTION PICTURE CAMERA SUPPLY, INC., 723 Seventh Ave.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
RAB SONS, 1373 Sixth Ave.
Frank Tanham & Co., Inc., 9 Church St.
Henry Westpfal & Co., 4 E. 32nd St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Port Chester: Hartnet & Mowbray, Inc., Capitol Theatre Bldg.
Rochester: Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 183 S. Main St.
News Exchange, 29 So. Main St.
M. O'Neil Co., Dept. 19, 51 Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Canton: Camera Shop, 531 Market Ave., N.
Groshan Graphic Arts Co., 221-2nd St., N.E.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 648-652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
915 Euclid Ave.,
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Gross Photo Supply Co., 325 Superior St.
Sand Beach Consolidated Corp., 823 Board of Trade Bldg.
Toledo Camera Shop, 1221 Madison Ave.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.
Rochester Camera Stores Co., Cor. 4th and Boston.

OREGON

Lakeview: Getty's Photo Studio, 536 G St., So.
Pendleton: Snelson's Camera Shop, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sherman, Clay & Co., 817 S. W. Alder.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Johnstown: Johnstown News Co., 115 Market St.
Philadelphia: Camera Shop, 51 N. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
117 S. 16th St.
H. & R. Camera Exchange, 438 Market St.
Klein & Goodman, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
John Wanamaker, Dept. 546.
Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: W. F. Drehs, 541 Court St.
Scranton: Scranton Home Movies Library, 316 N. Washington Ave.
Wallace & Cook, Inc., 205 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: G. C. Dury & Co., 420 Union St.
Mills Book Store, Camera Dept., 703 Church St.

TEXAS

Dallas: E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.
H. H. Page, 115 N. 6th St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
McGaheysville: Cine Picture Service, East River Drive.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Mt. Vernon: Eldridge's Stationery Store.
Pullman: C. E. Graves.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1512—2nd Ave.
Sherman, Clay & Co., 1624 Fourth Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.

WEST VIRGINIA

Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Appleton: Johnston's Book Store, 311 E. College Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Madison: Photoart House, 413 State St.
Photocraft, 305 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., Kodak Dept., E. Wisconsin & N. Plankington.

UNITED STATES TERRITORIES

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.
Hawaii Film Supply Co., 148 S. Beretania St.

UNITED STATES POSSESSIONS

CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

PUERTO RICO

San Juan: Carbia Bros., P. O. Box 828.

OTHER COUNTRIES

ALGERIA

Alger: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

ARGENTINE

Buenos Aires: Casa Rodriguez, Maipu 277.
Cia Sud Americana Foto-Cine-Optica, Corrientes 624.

Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings', 93 Brisbane St. (next Quadrant).

Victoria

Melbourne C1: Charles W. Donne, 157-159 Elizabeth St., Cor. Bourk St.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., The Block, 284 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna I: Foto-City, Karntnerstrasse Nr. 45.

BELGIUM

Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.
J. Van Dooren, 26 Rue Leabeau.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.

Manitaba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406.

Ontaria

Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30. 190 Yonge St.
Screen & Sound Service, Ltd., 156 King St., W.
Robert Simpson Co., Ltd., Dept. 202.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
Gladwish & Mitchell, Dominion Square Bldg.
Metropolitan News Agency, 1248 Peel St.
Screen & Sound Service, Ltd., 1242 St. Catherine's St., W.
Street Photo Supply Co., 1479 St. Catherine St., W.

Saskatchewan

Regina: Bird Films. Ltd., 2325 Eleventh Ave.
REGINA PHOTO SUPPLY, LTD., 1924 Rose St.

CHINA

Shanghai: China News Co., 447 Szechuen Rd.
Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
V: Kodak Aktieselskab, Ostergade 1.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Noordwijk 38.
Soerabaia: Kodak Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pacha St. and Ramleh Sta.
Cairo: Kodak (Egypt) S. A., Midan Ibrahim Pacha, Continental Bldg.
20 Sharia Maghraby.

ENGLAND

Birmingham: Harrisons-Opticians, Ltd., 86 Worcester St.
Blackburn: Edwin Gorse, 86 Accrington Rd.
Bournemouth: J. E. Beale, Ltd., Photographic Dept.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
W. 1: Bell & Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28A Broadwav, Ealing.
Durbin's, 66 Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).
Staffordshire: John Martin, 66 Derby St., Leeks.
Stockport: Hidderley Radio Sales, 48 St. Petersgate.
Yorkshire: The Midland Cine Service, 19a Briggate, Shipley.
Walter Scott, 26 North Parade, Bradford.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Monte Carlo: Kodak Pathe S. A. F., 6 Blvd. des Moulins.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabls. J. ChOtard, 20-22 rue Bobillot.
M. Assemat, 95 rue des Petits-Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361.
Groningen: Capi, 3 Kleine Pelsterstraat.
Hague: Capi, 124 Noordeinde.
Kodak, Ltd., Noordeinde 10-10A.
Hans Nieuwenhuis, Thomsonlaan 57-59.
van Hoytemastraat 51-53.

INDIA

Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart. 160 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., Ltd., 154 Dharamtolla St.

IRISH FREE STATE

Dublin C.1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mexico City: American Photo Supply Co., S. A. Avenida Madero No. 43.
Casa Calpini. S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 70 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskompani, Postboks 125.
J. L. Nerlien, A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., (Antigua Casa, Lemare & Co.), Villalta 220, Apartado No. 813.

POLAND

Warsaw: M. Arct, 35 Nowy-Swiat.

SCOTLAND

Aberdeen: J. Lizars, 118 Union St.
Edinburgh: J. Lizars. 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St., C1.
381 Sauchiehall St., C. 2.

SIAM

Bangkok: Prom Photo Studio, New Rd., cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda Sant Pere 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Louis Stalder (Photo Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.

Hold Your Breath

Dorothy is accused of the theft of a valuable bracelet and chases the real culprit—an organ-grinder's monkey—up the front of a skyscraper hotel, closely followed by the cops. Breathless suspense during this hair-raising pursuit is relieved by humorous situations which will convulse any audience.

Isn't Life Terrible

Charley Chase and Oliver Hardy take a vacation cruise on a wretched ship. Water spouts up through the stateroom floor, the lifeboats are unseaworthy and even the life preservers sink, which furnish much amusement to the audience as they are discovered.

Catalogs

16mm. Silent
8mm. Silent
16mm. Sound-on-Film

Kodascope Libraries, Inc.
33 West 42nd St. New York City

Practical films

Reporting use of personal films in serious fields

■ Following the success of his earlier film, *Emma Willard School*, given Honorable Mention by MOVIE MAKERS in 1934, T. W. Willard, ACL, has completed eleven new productions for nine different private schools, located in such varied centers as New York City, Hartford and Salisbury, Conn., Baldwinville, Mass., Troy, N. Y., Pittsburgh, Pa., and Detroit, Mich. Mr. Willard is now supervising the production of an elaborate publicity film for the realty management of London Terrace Apartments, a large community living development on New York's lower West Side.

■ The Harmon National Real Estate Company in New York City now is using in sales work a 600 foot film picturing the company's offerings to prospective home buyers. Produced by the Harmon Foundation's movie unit, the two reels were photographed last summer by J. V. D. Bucher, ACL. It shows home developments at Nassau Shores and Harbour Green.

■ A total of 6000 persons paid twenty five cents admission to attend the five evening screenings given a two reel, 16mm. film recently produced by Henry E. Gilpin, jr., ACL, of Cleveland, for the Lakewood (Ohio) High School. The motion picture was presented by the school as the third act of *Growing Up*, a staff written play, which celebrated the 300th anniversary of American high schools. The first two acts were played on the school stage by members of the senior class and outlined the history of Lakewood High from its institution up to the present day. The film then took up the story and presented in detail the myriad activities and interests of a modern public school. It was accompanied by a narrative.

Mr. Gilpin also has completed within the last year a 400 ft., 16mm. film for the Morgan Lithograph Company, of Cleveland, which outlines the process of poster lithography in an educational treatment and concludes with a Kodachrome sequence presenting in full color a dozen leading jobs executed by the Morgan company. Mr. Gilpin now has in production a sales film in full Kodachrome for a large Cleveland nursery, which will present each line of flowers handled by the nursery as they come into season.

■ The first unit of an extensive project in arithmetic teaching by film, *Creative Work in Fractions*, has recently been completed by Anne Filut, ACL, a teacher in the Milwaukee city school system. The present unit is divided into ten lessons of one 8mm. reel each and has a total footage of 1,705 feet, or one hour and forty three minutes on the screen. It progresses in its teaching from whole units and groups of units through halves, fourths, eighths and up to the reduction of improper fractions and comparison of fractions. Miss Filut's interesting accomplishment marks a new step in the practical importance of substandard filming in education.

■ How the house organ of the Nebraska branch of the National Association of Letter Carriers is written, made ready and printed is set forth in clear cut detail in *Editing the Nebraska Postman*, a 200 ft., 8mm. film recently completed by C. J. Madison, ACL, of Omaha, Nebraska. The production received its premier screening before nearly six hundred members of the association, gathered in Omaha for annual convention. A. F. Walter, editor of the *Nebraska Postman*, plays the stellar rôle in this interesting record film, which was produced by Mr. Madison with the direct cooperation of Harry Benson, W. C. Bouk, E. F. Margritz and B. W. Zimmerle, colleagues in the postal service. Late reports from Mr. Madison disclose that the production cost of the film has already been covered in voluntary contributions subscribed by the Nebraska State Association of Letter Carriers and that, following a screening of the picture in Lincoln, Neb., subscriptions to the magazine jumped more than six hundred percent.

Cameramen filming "Editing the Nebraska Postman" on 8

■ A straightforward sales film, presenting the attractions of Canadian Border Lodge to the sportsman and vacationist, is being produced this summer by Mahlon F. Sissel, ACL, of Austin, Minn., for the lodge manager, George B. Myrum. The completed picture, which is planned to run 400 ft., 16mm., will be screened on a free loan basis before clubs, churches, schools and other groups in the Northwestern area most often served by the lodge.

Don't let your friends

MISS THE FUN OF MOVIES

OUTDOOR activities are at their peak ...vacations are in full swing—there are so many things those good friends of yours should be making into movies. It would be a pity if they passed them by just because of outdated ideas about movie expense and difficulty.

You know a good movie camera when you see one. And you know what good movies are worth—but are your non-movie-making friends acquainted with these facts:

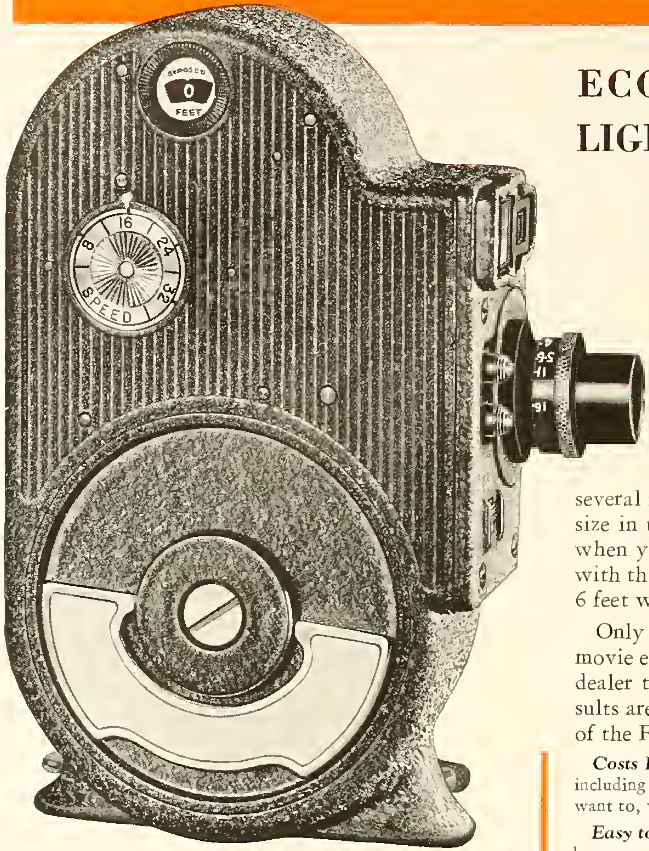
Ciné-Kodak Eight, Model 20, with Kodak Anastigmat *f*.3.5 lens, built-in exposure guide, automatic footage indicator, full-vision eye-level finder, is priced at $34.50. And it's *built*—clear through—a full-fledged movie camera. The film it uses costs $2.25 including finishing. One roll makes a week-end's activities in movies, 20 to 30 full-length scenes—*movies at* 10 *cents a shot*.

Tell your friends about Ciné-Kodak Eight—today. Urge them to see your Ciné-Kodak dealer and ask him to show them movies such as they can make on their first roll of film. Eastman Kodak Company, Rochester, N. Y.

P. S.

Consider, too, the possibilities of an "Eight" as a "second camera" in your own household. Its simplicity and economy recommend it highly for launching the movie activities of the youngsters.

The Filmo Straight Eight



ECONOMY . . . SMALL SIZE
LIGHT WEIGHT . . . SIMPLICITY
. . . VERSATILITY

Let its Results Prove its Ability

THE new Filmo Straight Eight Camera is tiny (see the actual size reproduction at the left). It weighs only 24 ounces. Its film is so small that several rolls fit into any pocket. But don't judge ability by size in this case, or you'll have to reverse your decision when you see perfect movies, produced on B&H Filmopan with this new 8 mm. camera, projected on screens as wide as 6 feet with the Filmo Eight Projector.

Only a demonstration can tell you what Filmo 8 mm. movie equipment offers you in picture quality. So ask your dealer to demonstrate. Then, when convinced that the results are what you'd want, consider these other advantages of the Filmo Straight Eight Camera:

Costs Little to Use. With film costing only $1.45 per 30-foot spool, including processing and postpaid return, you can take all the movies you want to, with no feeling of extravagance.

Easy to Carry. This camera and film are no burden, wherever you go, however you travel.

Easy to Use. No sprockets to thread, no loops to form. Can be loaded only correctly. Footage dial is automatically reset. Winding key is permanently attached. Exposure calculator is built in. Audible signal tells when all the film has been exposed.

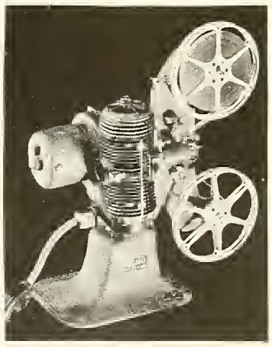
Versatile. Four film speeds—8, 16, 24, and 32 frames per second. The standard Taylor-Hobson 12½ mm. F 2.5 lens is fast enough for indoor movies, and is instantly interchangeable with extra lenses which are to come. Viewfinder masks match field with 1-inch and 1½-inch lenses.

Matched with Filmo Eight Projector. Filmo Eight movies are rock-steady on the screen because film registration and film movement mechanisms are identical in camera and projector.

See your dealer or write for complete literature on the Filmo Straight Eight Camera, Filmo Eight Projector, and Filmopan fine-grain panchromatic film.

ACTUAL SIZE

The Filmo Straight Eight Camera is so light (24 ounces), and so small (1⅜ by 3 by 5 inches), that you can conveniently carry it wherever you go.



THE FILMO EIGHT PROJECTOR

(Left) offers: 400-watt illumination; brilliant, flickerless projection; "still" projection; power rewinding; full film protection; rugged, precise B&H construction; light weight. Write for details.

FILMOPAN 8 MM. FILM

Comes in 30-foot spools. Fine-grain, panchromatic. Costs only $1.45, including processing and postpaid return.

BELL & HOWELL
FILMO
Movie Cameras and Projectors

1843 Larchmont Ave., Chicago; New York, Hollywood,
London (B & H Co., Ltd.) • Established 1907

PROFESSIONAL RESULTS WITH AMATEUR EASE

For Color—
FILMO 16 MM. CAMERAS

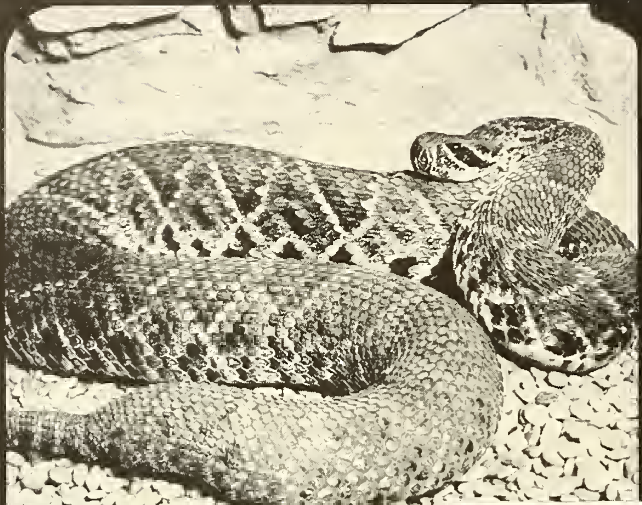
Filmo 16 mm. Cameras are as superior for color photography as they are for black and white. Their fine design and their precise, sturdy construction are essential to fine color results. Their Taylor-Hobson lenses are noted for their sharp definition and for their ability to focus all colors at the same plane. Write for new 16 mm. camera catalog.

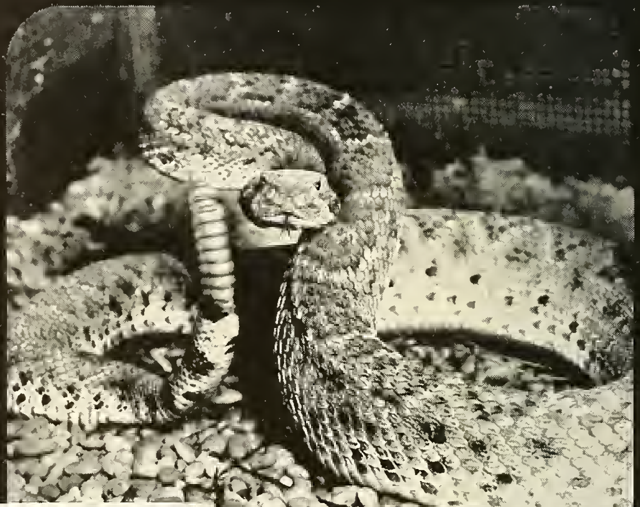
MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

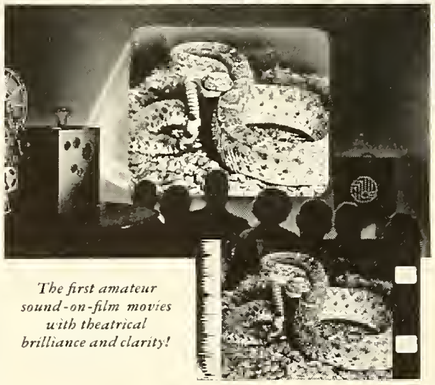
SEPTEMBER, 1935 25c

IT'S THE RATTLE OF THE SNAKE THAT MAKES THE MOVIE *LIVE!*





RCA 16mm. sound-on-film camera astounds home movie makers with the living realism of its results



The first amateur sound-on-film movies with theatrical brilliance and clarity!

When RCA decided to offer sound-on-film for home movie makers, it went direct to its experience in recording the sound on the film of such outstanding hits as "Roberta","The Gay Divorcee", and the Silly Symphonies. No wonder RCA is the first to offer *you* sound-on-film! It already had the basic knowledge and experience, and merely adapted and simplified the professional equipment for home use, so it would not need professional skill to use!

That is why you get such marvelous results so simply and easily. Your screen comes to life—you re-create in a moment not only the movement but the sounds of past scenes. You hear your family and friends talk and laugh and sing again, your children play once more, your pets "speak" on command.

News Reel Technique

To be a news commentator, simply talk extemporaneously into the microphone in the camera, as you shoot the scene. Your own voice, full of excitement, displaces cold printed titles.

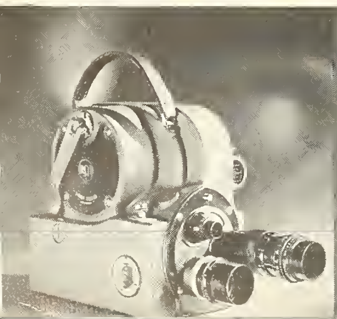
Drama with Dialog

For home dramatics, or to catch the natural sounds of a scene, you place the microphone out of the camera's range, and go ahead just as if it were a silent movie. The sound is automatically synchronized.

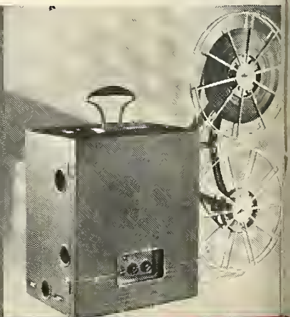
Perfected Projection

To project your sound and silent pictures there is the RCA 16mm. Sound Projector. Like the camera, it is a highly simplified adaptation of the RCA professional equipment. Threaded in three swift motions. Ask your dealer for a demonstration. Write us and we will send a catalog and full particulars of our 16mm. sound equipment.

Synchronizes sound and picture



Reproduces sound and pictu



RCA

16mm. SOUND-ON-FILM CAMERA AND PROJECTOR

VISUAL SOUND PRODUCTS DIVISION

RCA MANUFACTURING CO., INC. CAMDEN, NEW JERSEY

Have You Seen—

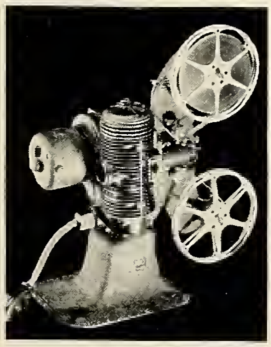
FILMO STRAIGHT EIGHT Movies?

Then prepare for a surprise!

The Filmo Straight Eight Movie Camera—24 ounces, 5 inches high, 3 inches wide. Fast Taylor-Hobson F 2.5 universal focus lens. Price, $69. Cases, $3 and $6.

How a film so small can produce images so large with such detail and brilliance—that's a long technical story, with chapters on years of laboratory and experimental work, chapters on unique engineering design, and chapters on Bell & Howell's 28 years of experience in making movie cameras—both 35 and 16 mm.

But the important thing is what you'll see on the screen—movies you'd say were impossible from such a *tiny, simple* mechanism as the Filmo Straight Eight. You can see them at your dealer's any time—on a Filmo Eight Projector.



Filmo Eight Projector

Light in weight, precision-built, matched to Filmo Straight Eight Camera. Brilliant 400-watt illumination, fast F 1.6 lens, gear-drive, power rewind, and many other features. Price $112.50 with case.

And when you go for a demonstration, just pick up the Filmo Straight Eight and hold it to your eye. You've never seen such a small movie camera, nor such a light one, nor one so easy to use, with so much versatility. Fast F 2.5 lens, four film speeds, no threading of sprockets, automatically set footage indicator, audible click when reel is used up, finger-tip lens release (no unscrewing when changing to telephoto or speed lenses), integral exposure chart, and a brilliant spy-glass viewfinder with masks matching two extra lenses.

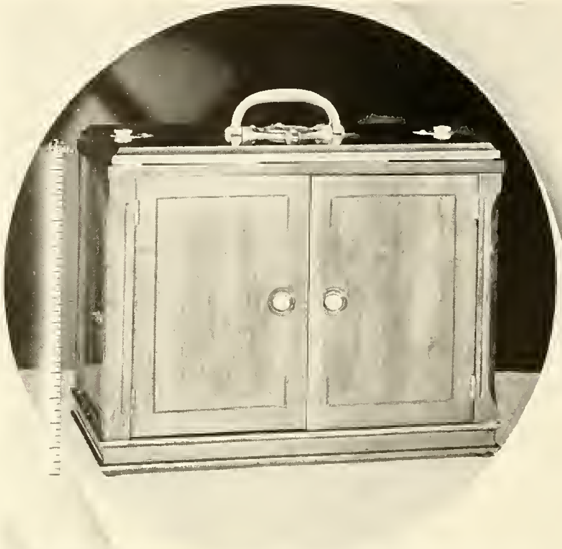
The film is fine-grain Filmopan Panchromatic at only $1.45 per 30-foot roll, including processing and return postpaid. You can pocket a day's supply of rolls without a bulge!

See the Filmo Straight Eight Demonstration at your dealer's today, or write for complete literature.

BELL & HOWELL **FILMO** PERSONAL MOVIE CAMERAS AND PROJECTORS

BELL & HOWELL COMPANY, 1843 Larchmont Avenue, Chicago;
New York; Hollywood; London (B&H Co. Ltd.) Established 1907

PROFESSIONAL RESULTS WITH AMATEUR EASE



Beauty

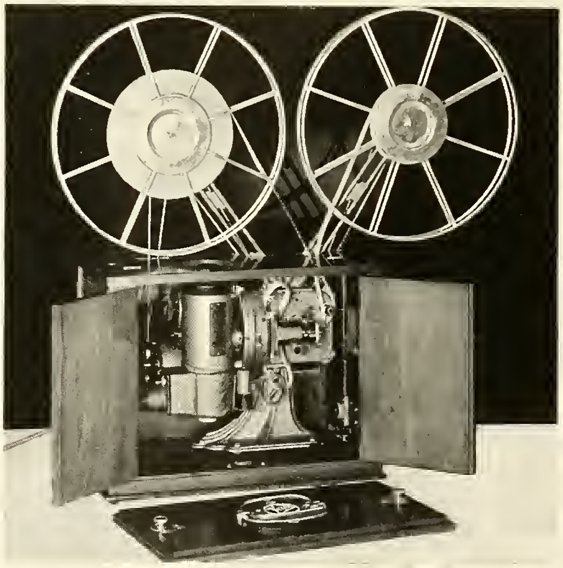
IS THE LEAST ATTRACTIVE FEATURE OF THIS *New* VICTOR

16mm Model 21

Harmony of line, the deep, rich lustre of natural walnut, and the quiet dignity of antique silver endow this latest VICTOR with a beauty that is entirely new to 16 mm. projector manufacture. Mere physical beauty, however, becomes only an "added attraction" when considered in the light of the mechanical perfection, completeness and supreme convenience of the Model 21.

This New Victor's beauty will win your admiration. It's performance will earn your undying respect and unstinted enthusiasm!

☆ Features include: ☆ Super HI-POWER ILLUMINATION (750 watt) with super-efficient SPIRA-DRAFT VENTILATION ☆ 1600 FOOT FILM CAPACITY ☆ New SWING-OUT LENS MOUNT with integral framer and focuser ☆ Centralized 4-in-1 CONTROL (Forward, Reverse, Still Projection, and Neutral) ☆ RAPID POWER REWIND, PILOT, LAMP SWITCH, Rack-and-Pinion TILT, etc., etc.



AMONG the several established, standard VICTOR features embodied in the Model 21 is the universally famous AUTOMATIC SAFETY TRIP which provides VICTOR users with POSITIVE PROTECTION against mutilation of PRICELESS FILMS . . . . a patented refinement not to be had in any other equipment at any price.

YOUR DEALER can arrange demonstration which will reveal numerous other attractive features. Complete as illustrated (except for 1600′ reels), MODEL 21 is priced at ONLY $185. (Other Victors as low as $120.)

Ask today to see this New Victor

VICTOR ANIMATOGRAPH CORPORATION
DAVENPORT, IOWA
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World's Finest 16mm Motion Picture Equipment

MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

Alan Frost from R. I. Nesmith and Associates

CONTENTS

Volume 10 September, 1935 Number 9

Cover design . . . . *Alexander de Canedo*
What, no rules?, *editorial* 377
The secrets of scenics . . . . . . *Epes W. Sargent, ACL* 379
Kodachrome counsel 380
Taking pains with talkies . . . . *William A. Palmer, ACL* 381
Cinematic effects in practical films . . . . . *Kenneth F. Space* 382
Films for cures . . . . *D. H. Drummond, ACL* 384
Practical films 385
Setting music to color . . . . . *Ormal I. Sprungman, ACL* 386
The clinic . . . . *Frederick G. Beach, ACL* 387
I shoot when ready . . . . *Alan Villiers* 388
Fidgety flora . . . . *Paul W. Kearney, ACL* 389
News of the industry . . . . *Russell C. Holslag, ACL* 392
Amateur clubs . . . . *James W. Moore, ACL* 393
League cannot buy for members 400
Around the world with Movie Makers 406, 408, 409
Featured releases 407
Closeups 410

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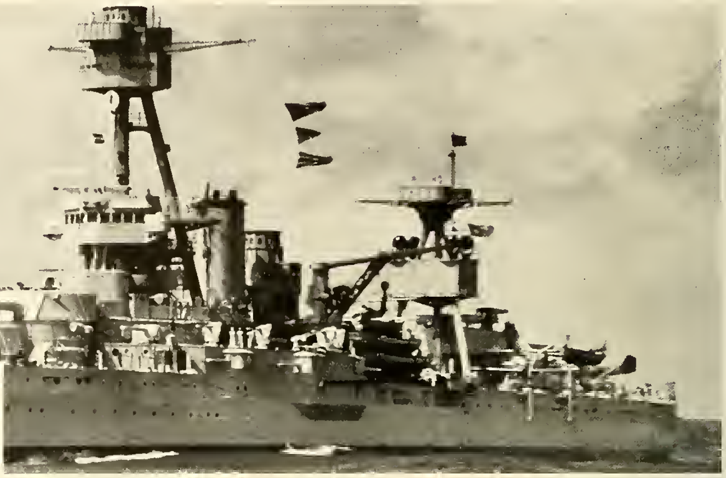
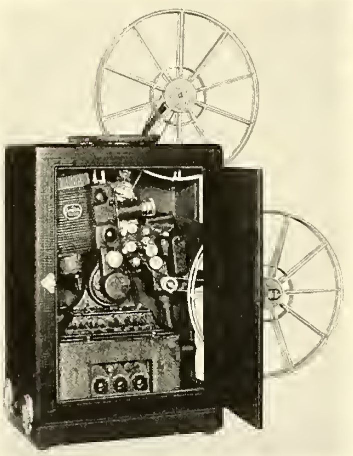
AMPRO PROJECTORS





16mm. Sound-on-Film. Write for full description and details.

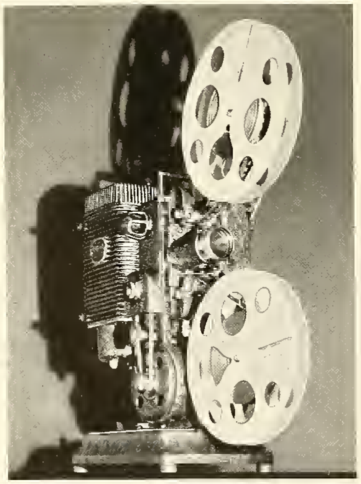
THIS REMARKABLE EQUIPMENT EXCEEDS THE MOST RIGID SPECIFICATIONS FOR

PERFORMANCE • DURABILITY • ECONOMY

Ampro precision quality scores again! At this very minute, 35 Ampro Sound-on-Film Projectors are delivering brilliant, professional service for the United States Navy. The sturdy character of this sound model assures the government that each projector will give better than standard service for years to come. Thousands of schools and colleges, too, vote Ampro the best—by using Ampro equipment.

Test all makes! And actually see why Ampro will please you Better!

Everyone interested in showing finer movies will want to learn about the unusual results achieved with Ampro sound-on-film or silent projectors. Whether you are going to replace your equipment . . . or purchase for someone else . . . or give advice to others, we invite you to test Ampro. Then and only then will you know what real performance is. Theatre-clear pictures with more than standard illumination . . . ease and quietness of operation . . . smoothness . . . adaptability to various projection conditions . . . and convenience with automatic rewinding. Again we say—learn about Ampro, and then make your choice. For full details, write today.



"K" Series—750 Watt Lamps
Interchangeable with 200, 300, 400 and 500 watt lamps without adjustments.

"K SERIES"

Contain every improvement required for the finest projection of your 16mm. films without professional skill. Theatrical illumination by the use of 750 watt lamp, superior optics, finned lamp house for cool operation under all conditions, automatic rewind to quickly and easily remove the tedium of rewinding films, all the usual features, such as reverse action for comic effects, still pictures which do not harm your film, quiet operation centralized control, flickerless pictures, framer for out of frame prints, the patented kick-back claw movement which spares the film from sprocket hole wear, interchangeable lenses to meet all conditions, de luxe carrying cases with complete accessories. Price $150.

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Interchangeable with 200, 300 and 400 watt lamps without adjustments.

Designed for use with 500 watt lamps. All the basic mechanical features which have made Ampro Projectors the standard by which all other makes are judged. Differs from Model K series only in lamp capacity and fins. The ideal machine for the home. Price $135 with carrying case and all accessories.

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. . . WITH AGFA'S FINER GRAIN!

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This film brings to 16 mm. users an extreme fineness of grain that makes possible large-size projection . . . without loss of detail. Its speed, in daylight, is practically that of 16 mm. Panchromatic . . . and its full orthochromatism, wide latitude, and truly effective antihalation coating combine to make it an ideal film for general outdoor use.

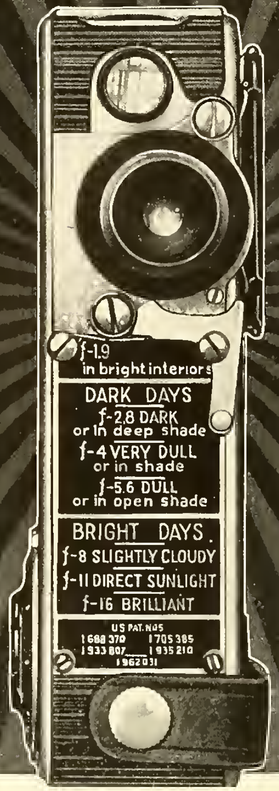
Use Agfa 16 mm. Fine-Grain Plenachrome—your dealer has it—and step up your skill with Agfa's extra margin of quality. **Made by Agfa Ansco Corporation in Binghamton, N. Y.**

Agfa

Simplex Pockette

TRADE MARK REGISTERED

16 MM. MOVIE CAMERA



f-1.9 in bright interiors
DARK DAYS
f-2.8 DARK or in deep shade
f-4 VERY DULL or in shade
f-5.6 DULL or in open shade
BRIGHT DAYS
f-8 SLIGHTLY CLOUDY
f-11 DIRECT SUNLIGHT
f-16 BRILLIANT
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1688 370 1705 385
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AND
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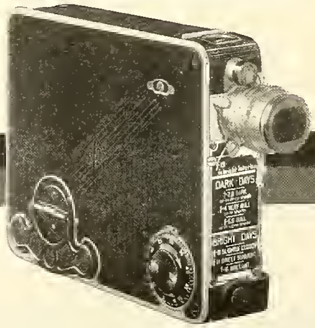
SIMPLEX POCKETTE requires no threading, and this is an outstanding advantage in addition to other patented features. You can get as good results with SIMPLEX POCKETTE as with any other camera and it will also be found extremely efficient and economical.



INTERNATIONAL PROJECTOR CORPORATION
88 – 96 GOLD ST. NEW YORK, N.Y.

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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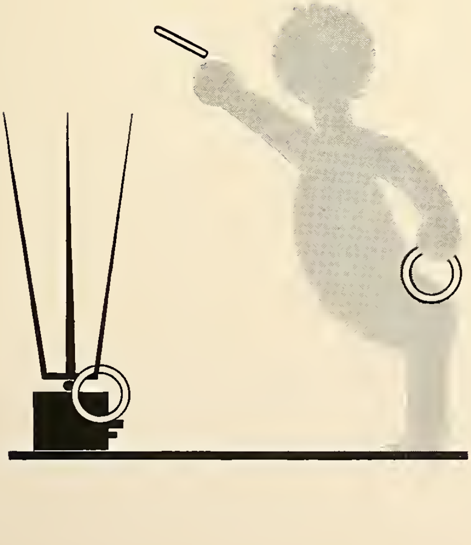


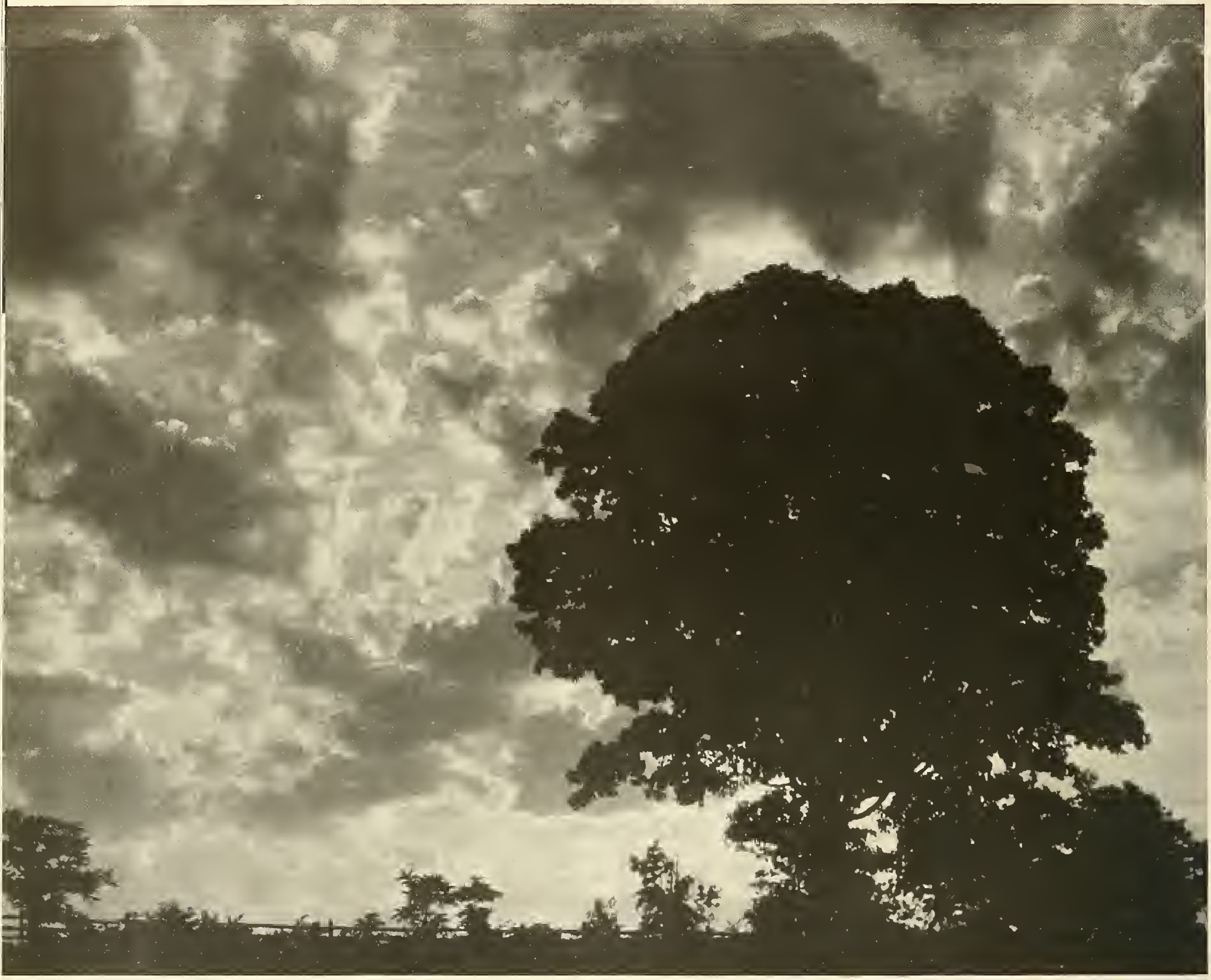
What, no rules?

THE traditional philosopher who fell into a well because he was gazing at the stars as he walked is no more of an intellectual futility than the obstinate logician who follows a chain of reasoning blindly until he finds himself in a *cul de sac*. Both of these all too prevalent types of men, when confronted with reality and faced by the vagaries of human conduct, exclaim in pained dismay, "But my reasoning is quite sound." And, to be sure, it is, yet its conclusion may frequently be a complete absurdity.

An example of this obstinate logicality is to be found in the field of non theatrical movie making. Before the fact of personal filming has more than made itself secure on the first few feet of an infinite terrain, stretching out toward nobody knows what futures, there have arisen demands and there have been proposed systems for defining all possible categories of non theatrical movie making, to the presumed end that everybody, being neatly ticketed, will forego the excitement of adventure and accept that place in movie making to which a bureaucratic god has been pleased to call him. We are asked to define what is a "film amateur," in what manner does he differ from one who makes pictures for use in business, science or professional activities and how shall both be segregated from the individual who films in the hope of seeing his creation on a theatrical screen. The castes are to be established and esthetic inbreeding—that *summum bonum* of the timid essayer of art—is to produce generation after generation of artistic morons.

Not only does the Amateur Cinema League recognize the variety and contrariety of human intention, but it welcomes it and champions it everywhere because it knows that from the essence of human methods, with their lack of logic, their wind's will directions and their insistence upon the right to explore any path that seems entrancing, will come whatever of cinematography that is to be significant and compelling in the world's culture. Therefore, the League has steadfastly refused to consider categories and stubbornly resisted classifications. Following this policy, Movie Makers declines, in selecting its "Ten Best Non Theatrical Films" each year, to set up rules for judging, to chart schemes for comparison, rejection or acceptance. The staff of this magazine sees films and, after seeing them, arrives at its opinion as to which are the ten best. All of which is, of course, annoying and illogically human, since it is completely free from system or regulation. It is some consolation to the staff of this magazine to reflect upon the fact that the world judges movies—both theatrical and untheatrical—in the same rough and ready way.

Rules, categories, classifications and limitations in any art are, to borrow Emerson's phrase, the consistencies of little artists. They provide convenient cushions upon which the rejected may bounce with no broken dignities and they preserve the unadventurous from contact with the ruthless and scarifying teeth and claws of the artistic individualist fighting his way to glory by the very force of his own genius. However much humanitarianism and, too often, sentimentality may be the accepted Twentieth Century social and political procedure, art can live solely by the old jungle rule of the survival of the most fit. If movie making achieves the status of an art, it will do it only if the individual filmer is unhampered.



William M. Rittase

Clouds and trees are the stuff of scenics, both in black and white and in color. It is important to use a heavy filter to capture, in black and white, a scene such as the above. But it is even more important not to use that same filter if the scene is to be filmed in color. The familiar filters for black and white film will destroy color values if used on the camera with color film.

MOVIE
MAKERS

The secrets of scenics

EPES W. SARGENT, ACL

Veteran scenarist shows inside path for outdoor films

THE true scenic is a succession of scenes made of one general subject or in one section of the country and designed to form a more or less complete cine survey. It is planned even more carefully than the photoplay and given the utmost entertainment value through careful selection and careful photography. It is possible to film Switzerland by taking a couple of shots of each well known peak and to offer the collection as *The Swiss Alps*. It will have all the entertainment value of a couple of pictures out of some old geography. There would be Mont Blanc and the Jungfrau, but they would remain just a couple of mountains. Yet, it is possible to produce a movie treatment of these mountains that would constitute a complete and intimate revelation.

It is just as possible to make an interesting scenic of Lake Champlain, the Dells of Wisconsin, a Louisiana sugar or tobacco plantation, the Mississippi River or the Arizona desert. It is merely a matter of making a complete study of the scenic possibilities, getting the best possible photographic record of the selected material and matching it up in such a fashion as to suggest a personal visit with a competent guide. There is an abundance of ways of spending a vacation less pleasantly and profitably than making a scenic. But the scenic should be produced and not merely slapped together.

The subject should be studied and, if time permits, a couple of weeks may be spent profitably merely in making the survey. Mark down the spots where the most gorgeous views are obtainable, note the time of day when they will be getting the best lighting and then map out a schedule that will result in the production of the best footage with the minimum of time.

Study the Magic Carpet or Fitzpatrick travelogs and see what it is that gives these short subjects real charm. You will find that the basic recipe is a smooth, fluent continuity—the natural and almost unrealized shift from one point to another. You will find that the films not only reveal beautiful pictures but that they possess a certain story value. This may not necessarily be obvious or even stressed, but there is a certain definite and natural progression from one sequence to the next.

Even in the theatrical scenic releases which are compiled from library shots, there is a vein of narrative which knits the whole together.

Look for this smoothness in your own planning and, if possible, work all in one spot or section. Seek something more than a mere photograph, no matter how pretty the picture may be. You do not have to give the film a human story. It can be the record of the ages, etched into rocks and hills; it can be the fight of Mother Nature to hold her own. One single reeler some years ago was merely a collection of gnarled cedars, stunted and with their twisted limbs bent to present the most resistant front to the prevailing winds. The story, briefly told in subtitles, was this winning fight against the destructive elements. Every shot was as carefully selected for its artistic value as if it were intended for a fixed painting. Each was as carefully posed as a Hollywood star.

The proper procedure is first to study the broad subject, then to break it down into components and analyze each, finally assembling the results with a due regard for the way in which one fits with the other. All this should be done before an inch of film is exposed. It helps a lot to study the several possible viewpoints for each shot. Move around and view the scene from different angles before deciding on the actual shot; one must be willing to wait for the best results.

Try to introduce some human action into some of the shots, but avoid the conventional group of tourists who are supposed to be visiting the spot. Use the figures in the middle distance rather than in the foreground. If you are photographing a lake, try to get a boat or two, but do not permit the models to suggest they are paddling around for the sole purpose of getting photographed. Avoid people whose very gait becomes self conscious. Let the actors do nothing that will detract from interest in the view. Let them be part of the landscape and not a disturbing intrusion.

There are two ways of working a scenic, the intimate and the impersonal. As an example of the former, notice this treatment opening:

Main title. *Lazy Days.*

Title. *The pictorial diary of a glorious loaf.*

Title. *Benton is reached by train to—*

1. Closeup of the sign on the station, showing the name of the railroad town.

2. Medium shot of the station with people waiting.

Title. *And by bus—*

3. Close shot of the bus, if possible including the destination sign.

4. Medium shot of station platform and bus; the passengers enter; the bus drives out.

5. Distant shot of the bus going down the road.

Title. *To Benton Post Office.*

6. Full shot of the post office, shooting to get the bus arriving.

7. Close shot of the passengers leaving the bus.

8. Closeup of the bus driver handing the mail bag to the postmaster. The bus is in the background.

Title. *But our destination was a farmhouse on the outskirts.*

9. Medium shot of a farm wagon or automobile going along a country road.

[Continued on page 396]

Kodachrome counsel

Successful filmer shares experience and presents data

Dear Mr. Holden:

I mailed to you today by parcel post the reel of Kodachrome pictures that you so kindly lent me to show to my cinema club.

Everybody was amazed at the colors and applauded vigorously at the conclusion of the show. You certainly have some excellent color pictures, in fact, the best I have ever seen.

One question that nearly everybody asked was: "How does Mr. Holden get such uniform exposures?" Every scene was perfectly exposed. We are wondering if you have some trick for guessing exposures and, if so, what your secret is. Do you mind telling us about it?

Again many thanks for lending us the film.

With kindest regards,

Sincerely,
Arthur K. Porter

Dear Mr. Porter:

I received the film back safely this morning. I'm glad that your club liked it. I, too, think that the colors are excellent.

The subject of exposures is a long story and quite involved at times, but I believe that I have worked out a simple formula which, if followed, will hit the exposure about right nearly every time. I'll try to explain it as briefly as possible.

First of all, in dealing with any new type of film coming on the market I make with it an exposure test of an average subject in average sunlight at an average distance from the camera. For example, around noon on a fairly clear day, when there are blue sky and some white cumulus clouds, I arrange my grandchildren playing with their dog, at about twenty to twenty five feet from the camera. I usually try to frame them in the finder so that I get grass, shrubs and garden with little or no sky visible in the picture. I obtain a camera viewpoint whereby the sun will be directly back of me, giving a very flat, even lighting. Then, I make a series of exposures starting at a diaphragm stop of *f*/4 and ending at *f*/11. I expose about four feet at each diaphragm opening. Before each new lens setting, I place my hand in front of the lens and expose two or three frames of picture to give a black flash on the screen. As a matter of fact, I go so far as to make tests with half stops, half way between *f*/4 and *f*/5.6, half way between *f*/5.6 and *f*/8 and half way between *f*/8 and *f*/11. These, together with tests at *f*/4, *f*/5.6, *f*/8, and *f*/11, plus the black flashed between each one, require about thirty feet of film. When this is returned from development, by projecting the strip I am able to tell exactly what the exposure should be in that particular type of lighting. In this particular case the exposure made half way between *f*/5.6 and *f*/8 was the best.

One can take a reading with an exposure meter at the time the test is made and thus calibrate his own meter for the color film. If the meter gives a reading of *f*/11 for panchromatic and the test shows half way between *f*/5.6 and *f*/8 to be the best for Kodachrome, then, when taking readings with that particular meter, a stop and a half larger opening always should be used for Kodachrome. A special film speed setting can be worked out in this way for any meter.

It is necessary to make this exposure test only once on any given type of film. The important result of the test is that it gives one a starting point, or basic standard, upon which exposures for other lighting conditions can be judged.

I have a series of light intensities, or sun and sky brightnesses, that I use to guide me in estimating exposure. I use for my standard the brightness of the average sun and sky, under which I make my test, and I grade the possible brighter conditions to one side of the standard and the possible weaker light conditions on the other side, as is shown below.

Once I am sure of the basis, it is easy to tell if the sun is brighter or weaker than my standard. If brighter, I stop down the diaphragm and, if weaker, I open it up. I know that, with Kodachrome, for the brightest sunlight at the beach, half way between *f*/8 and *f*/11 will render excellent results. Short test strips made at *f*/11 at the beach were just a little too dark on the screen.

Another check that I make on light is in the strength of the shadows the sun casts on the ground. My system runs as follows:

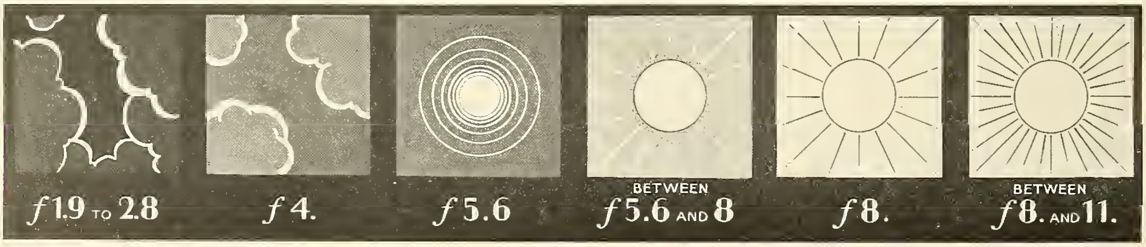
Bright clouds; no sun; no shadow	*f*/4
Diffused sun; medium dark shadow	*f*/5.6
Standard sun; medium dark shadow	halfway between *f*/5.6 and *f*/8
Fairly strong shadow; darker than my standard	*f*/8, etc.

This may all sound a little complicated and difficult to learn, but it really isn't. It is as easy as learning the seven colors of the rainbow or the seven tones of the musical scale. A little practice and it will never be forgotten.

After the scale of light or sun brightnesses described above is learned, a few additional variations can be added easily. For instance, the light scale above is for average subjects, that is, subjects containing an average scale of colors and contrast, and about twenty to twenty five feet from the camera.

Now, if I am going to make a closeup view with the camera from two to six feet from the subject, under any of the light conditions in the above scale, I open up the lens diaphragm one half stop larger. If I am going to make a distant view of objects 100 feet or more from the

[Continued on page 398]


Cloudy dull
Very hazy; no shadow from sun
Hazy sun, its position being just visible
Average bright sun; some white clouds in sky; none over sun
Clear bright sun; no clouds
Brilliant sun; beach, open distant scenes

Taking pains with talkies

WILLIAM A. PALMER, ACL

THE development of the amateur sound on film camera further broadens the scope of personal motion pictures. A comparatively inexpensive sound recording camera has been placed on the market, and there are some earnest movie makers who are proud owners of custom built equipment with all facilities for adding a voice to the ribbon of celluloid.

The sound camera is a fascinating thing with which to experiment, and the thrill of seeing and hearing ourselves as others see and hear us is almost beyond the desires of the Scotch poet. The novelty alone of a "home grown" talking picture is enough to furnish an excuse for many feet of cine film in which appear friends and relatives in various stages of "mike fright"—some struggling to remember what they had intended to say before the awe inspiring machine and others trying to look and act unconcerned. Of course, at first this seems finer stuff than the talkie features of the theatrical screen, but sooner or later the practice becomes tiresome and the attention is directed toward the problem of how to make best use of the new mechanical and electrical marvel.

Muller-Bradley

It's the twang of the shooter that makes movie live

The question as to how must the hard earned knowledge of cinema principles be altered, in order to make room for sound, naturally rises. In answering this, review of the experience of theatrical producers is helpful, for certainly it is logical to take advantage of the experience of others and to reap a profit thereby.

In the hectic revolution that was Hollywood in 1927 and 1928 a great many changes were made. The familiar arc lamps of earlier days were banned because of their noise: the cameras were required to do their clicking inside heavily padded "ice boxes" which required a great deal of effort to move around from place to place. The photographic end of motion picture production was forced to bow its head to the microphone. As a result, the early talking pictures were very poorly lighted. Supersensitive panchromatic film was not available and mazda lights made the air tight stages unbearably hot if an adequate number of units were used. More serious was the shackling of the cameras by the sound proof booths. It was almost impossible to use a variety of camera angles. Traveling camera shots were forgotten. Closeups were used infrequently and, when they were found to be a necessity, the closeups and long shots were taken simultaneously with separate cameras. In fact, when a scene with several characters was photographed, it was not uncommon to have six or eight cameras going at once.

Later, as the limitations of sound recording decreased and silenced cameras or small "blimps" were perfected, the camera was once again set free and was allowed to move about to give a more interesting account of the story. The practice of using several cameras was eliminated and the director and cinematographer could again consider the lighting and action of a scene from the standpoint of one camera.

Care yields rich dividends in new cine expression

Thus, although when talkies first came in there was a temporary departure from the approved technique of silent films, as soon as the apparatus was improved the older, more expressive technique was resumed. At the present time, talking pictures are fundamentally cinema with sound, and not photographed stage presentations.

The owner of a new 16mm. sound on film camera is faced with a temptation to discard his silent movie technique and to record, in celluloid form, a subject matter that is essentially like that of the stage. The sound apparatus is bulkier, more complicated and not so easily moved about. It is easier to plan and rehearse a film story as a whole unit and then to photograph a very long scene while memorized lines are recited. But results are much better if talking pictures are planned in the same way as in a silent film, with the story presented in sequences of individual scenes.

In planning a treatment for a talkie, the order of scenes may be mapped out in script form with the closeups and long shots used in the familiar manner. The spoken lines can be indicated with the description of the action of the scene. In general, lines spoken by the actors in a film story should be presented with closeups or semi closeups of the character speaking. Long shots should have little dialog but, instead, the sounds appropriate to the action should be shown. The amateur talkie taker should at first use dialog sparingly and he should not be afraid to run scenes without any sound, if sound does not add something concrete to the effect. Often straight silent technique is more effective and artistic without sound, save perhaps a musical background.

There are certain difficulties which limit the flexibility of the sound on film camera in regard to editing. Of course talking picture film made by the single system, that is, made with the sound recorded in the same camera and on the same film which photographs the scene, can be cut and spliced without any fear of losing synchronism of sound and picture. There is, however, a need for caution in editing this film, for it must be remembered that the sound track is ahead of its corresponding picture. When any one frame is in the intermittent gate of the projector, its accompanying sound will be in the sound gate twenty five frames further along the path of the film. Thus, when one sound scene is cut and spliced to another, the change of the sound from the first scene to the second scene will occur a little more than one second after the picture has changed. The sound of the first

[Continued on page 394]

Cinematic effects in practical films

KENNETH F. SPACE

THE producer of industrial and publicity films frequently neglects the possibilities of cinematic imagination and camera effects in creating a mood or impression, often as important as the actual presentation of facts. The lack of elaborate equipment prevents many movie makers from undertaking imaginative effects and illusions. However, simple and easily constructed accessories can produce truly remarkable results, which in many cases would seem to require the most complete studio equipment. The writer and Sherman Price, ACL, recently completed a 16mm., four hundred foot, sound film picture for the Council of Moderation in New York City. The production presented many interesting problems in creating cinematic effects, for, while the budget was small, the continuity was imaginative and experimental in nature.

The picture was to show that, while moderate drinking may do no harm, the excess use of alcohol is very dangerous. The film also was to demonstrate the use of motion pictures in publicity work, so we decided to approach the subject unconventionally by making a film within a film. We planned first to show the appeal and effect of the talking movie on the public consciousness and then to include a sample film directed at our phase of the problem, in this case the danger of driving an automobile while intoxicated. In our introduction we also desired to stimulate the spectator, to make him more receptive emotionally to the latter half of the picture.

We opened with a closeup of an electric switch box, as a hand turns on the current, and then we cut to a scene of a spotlight flashing on. As the camera moves backward, the scene dissolves to one of a sound camera which is moved to a closeup in which the lens fills the whole frame. By using one hand reflector for illumination and by circling it in front of the lens being photographed, we obtained a globe of light circling upon the glass. This dissolves into an extreme closeup of an eye, the contractions of the pupil keeping the same rhythm. All our extreme closeups were made by holding hand magnifying glasses of different strengths either against or slightly in front of the taking lens, a visual focuser enabling us to do this effectively.

Below, a setup for lighting a closeup of a pianist's hands. The top light is reflected by the white keys, giving the effect shown in the movie frame enlargement.

The scene of the eye next dissolved into a closeup of a film sprocket wheel, the broad side filling the frame. Film ran from the upper part over the wheel and back out of focus to the lower part. By holding a black card with a roughly torn upper edge, we masked out the lower half of the frame and filmed negative running over the sprocket. Then rewinding, we turned the card over to mask off the upper half and repeated the same footage, this time running developed positive, illuminated from the rear, over the sprocket. The resultant effect was that of a negative turning to a print as it ran over the sprocket.

How an up to date business film was produced on 16mm.

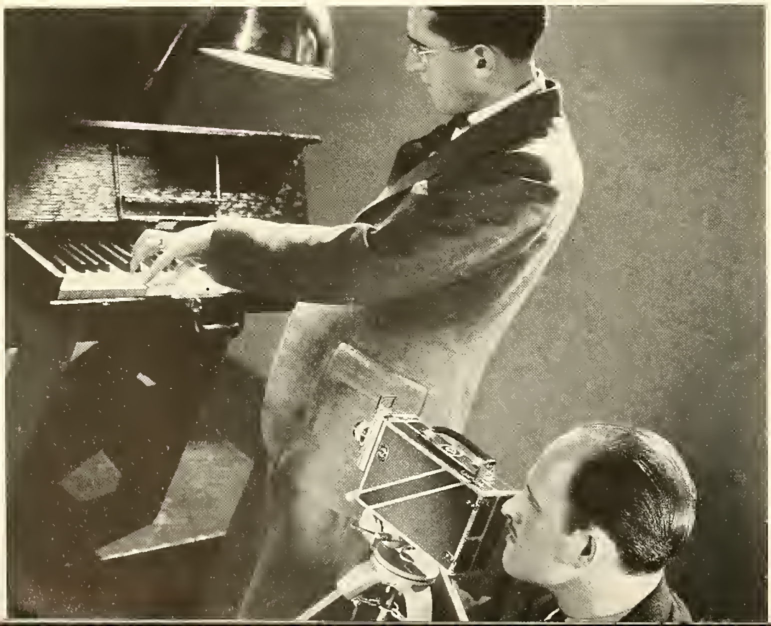
To give the impression of many films, we dissolved from a scene of a single reel revolving (it was hung on black thread before a black background) to shots of three, four and more reels of different sizes, multiple exposed and partially superimposed, taken at different camera distances.

The last of these dissolved to a "cascade" of eyes, produced by centering an eye in a closeup, then tilting up the camera and fading out, the film next being rewound almost to the starting point and the process being repeated several times, making it seem that a continuous stream of eyes appears on the screen and flows down it.

This faded into a closeup of a single face underexposed except for spotlighted eyes, and then came a row of people with only eyes illuminated. So concluded the "sight" sequence, designed to show the comparison between the camera lens transmitting an image to the film and the human lens, or eye, receiving the image from the film.

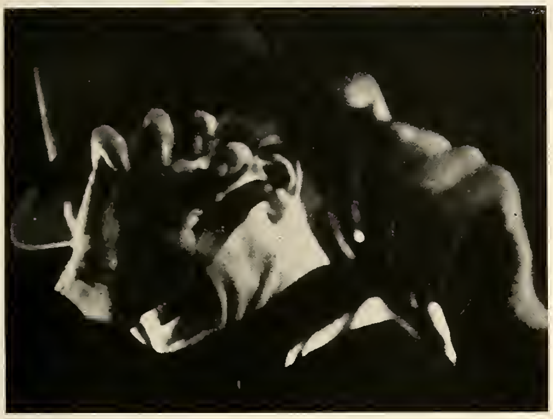
Similar in treatment was the "sound" sequence in which a shot of a microphone dissolved into a closeup of a mouth which in turn dissolved into a trucking shot, where the camera moved up to the sound recording part of a motion picture camera, and then back to a mouth. The last scene dissolved to an extreme closeup of a photoelectric cell. The shot of the cell faded into a multiple exposure sequence of sound tracks and reels, which finally ended with a triple exposed scene of a mouth. The triple exposure of the mouth was made by photographing a mouth through a magnifying glass surrounded by

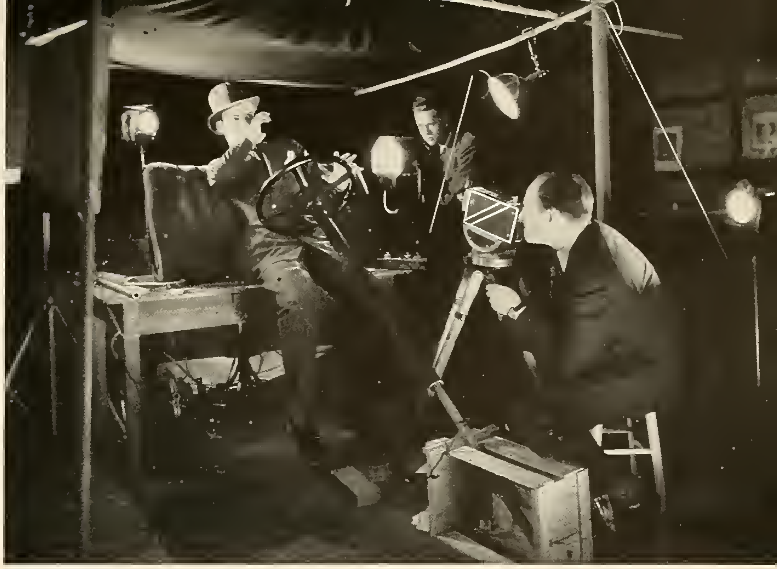
Muller-Bradley



Sherman Price, ACL, and Kenneth F. Space

Sherman Price, ACL, and Kenneth F. Space





Muller-Bradley

Above is an arrangement for making a closeup of a driver's face by shooting through the steering wheel. The frame enlargement at the left shows the results.

Below is illustrated the means whereby a double and triple exposure of a mouth were obtained, while the frame enlargement alongside presents the finished effect.

black cardboard, the area visible filling only one third of the frame. Then, after rewinding, the mouth was filmed in each of the other two areas in succession, creating the effect illustrated. As before, the sequence ended with several closeups of heads and a group scene, the ears only being properly illuminated in this case.

Having now shown pictorially "sight" and "sound", we filmed a series of short shots and double exposures of Broadway theatres at night, including closeups of hands buying tickets and scenes of admission price signs, theatre marquees and crowds. This set the stage for the teaching portion of the film, called *Going Sixty*. This depicted the danger of driving a car while intoxicated. We introduced this film within a film by closeups of hands threading a projector and throwing on the switch. Then came main and credit titles, as they might be seen in a theatre.

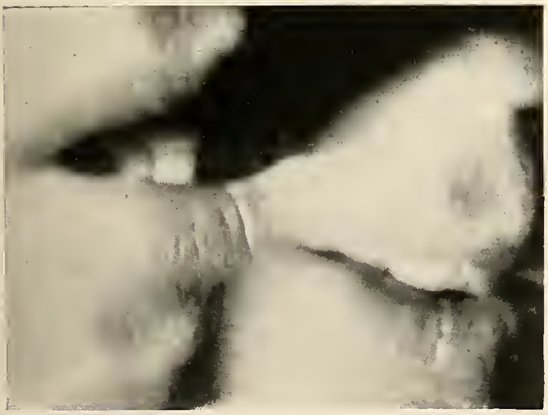
The story began with scenes of Times Square at night, and then came multiple exposures of characteristic electric signs. There followed scenes of a couple going to a night club. Not having a real night club and but four extras being available, we had to rely on impression only in depicting the gaiety of night life. We decided to produce the effect by giving details.

There were closeups of hands handing hats to check girls, the checks being given to guests and then whirling and spinning groups of hats. These hats, photographed at different distances from the camera in order to show large and diminutive sizes, were hung on black threads in front of a black cloth, but, to make the support more difficult of detection, we tipped the camera at forty five degree angles for some of the multiple exposures. This handling made the hats appear to twist in a puzzling fashion. Next, we shot closeups of feet coming downstairs and an angle shot of a head waiter bowing in welcome.

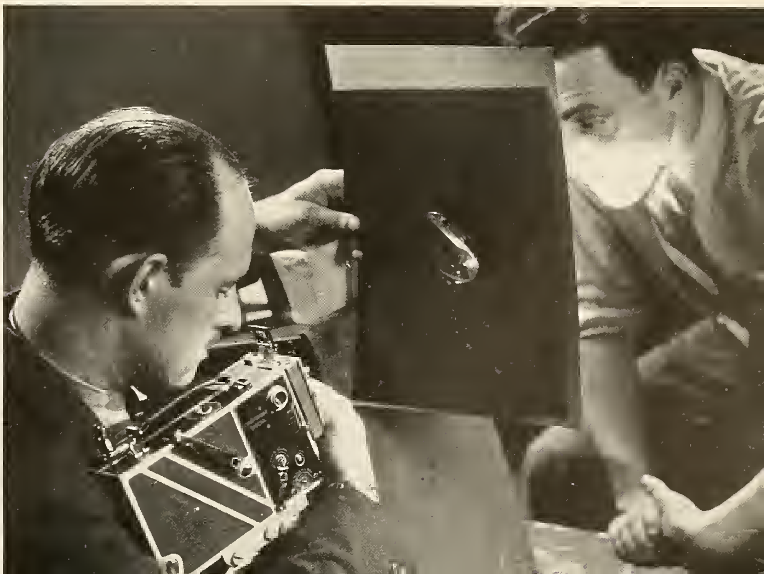
Our best dancing shot showed a bar of music dissolving into five floor levels, corresponding to the lines of the staff. There were feet dancing on each level. This was made by covering a table with black cloth and then placing a wide strip of white adhesive along the edge. With the camera almost at table level and people dancing at the table edge, the film was exposed. It was rewound once for each line, the camera being tilted down the required distance each time so that the adhesive strip would correspond to a line on the scale.

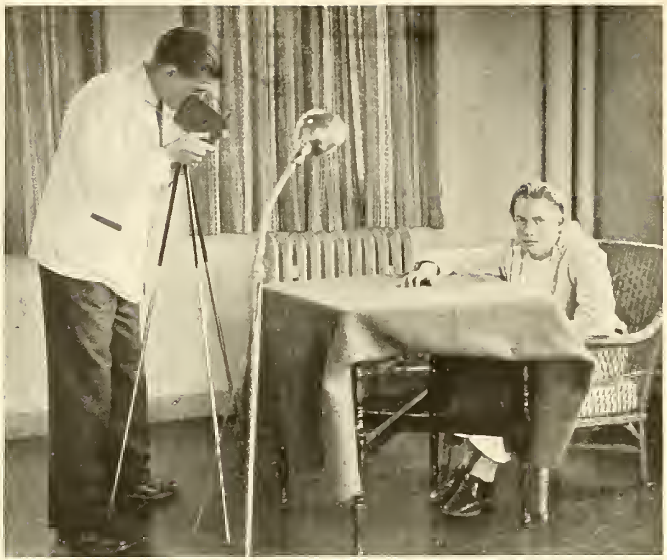
Closeups of musical instruments [Continued on page 394]

Sherman Price, ACL, and Kenneth F. Space



Muller-Bradley





D. H. Drummond, ACL

Detailed closeups will present the patient's progress

Films for cures

D. H. DRUMMOND, ACL

WITHIN recent years there has been a marked increase in the application of motion pictures to medical practice. This includes filming surgical procedures, obstetrical methods, the preparation and use of drugs and vaccines and research methods. Some of this work requires extra lenses and considerable experience. However, no special equipment or great technical skill is needed to make motion pictures of patients who have deformities, limitation of movement and abnormal gaits. Filming of this kind is of greatest value to those specializing in orthopedics or neurology. A patient may appear perfectly normal in a still picture, yet in a motion picture he may show marked deviations from normal in gait and in ability to carry out certain movements, a fact which makes motion pictures infinitely more valuable than still pictures. These movies can be used for teaching in medical schools, public health work and physical education courses. They are also of great value in determining objectively the results of treatment. When many patients pass under the doctor's care and the time for post operative recovery is long, it is almost impossible to know exactly how the patient has improved, except through the use of the motion pictures made before and after treatment. The relative value of various methods of treatment can be studied by the routine use of pre operative and post operative films.

The physician in private practice would find such films of great value in showing prospective patients, or their parents, the results that reasonably can be expected from corrective operations and manipulations. For the doctor's personal records, films of his patients, before and after treatment, would constitute a permanent record of great value and interest.

It was planned to take motion pictures of orthopedic cases entering the Michigan University Hospital. The cases chosen for movies were those showing great limitation of motion. Among the malformations photographed were congenitally dislocated hips, club feet deformities, joints with limitation of motion, and muscle paralyses due to infantile paralysis. The work was started in the summer, so it was possible to take the pictures on the roof of the hospital.

Orthopedic movies enable surgeons to chart recoveries

The pictures were made about four o'clock in the afternoon, when the wall of the rooms built in the center of the roof threw a long shadow. The patient was put in the shaded region to prevent distortion by the deep shadows that would be cast in direct sunlight. For the long shots, the brick wall of the roof building was used as background, which was somewhat unsatisfactory because the light yellow bricks did not afford sufficient contrast to the patient's light body. This slight disadvantage was overcome in the closeups by using a dull black cloth for background, which afforded good contrast. Since most of the pictures were to present abnormalities in gait, the camera was placed far enough to allow the subject about fifteen feet in which to walk before he completely filled the view finder. The patient was started at the wall and asked to walk toward the camera until he reached a certain mark, to turn around, walk to the wall and then come back again. This was done several times before taking the picture in order to induce the patient to walk slowly and deliberately, as the natural tendency to walk too fast and jerkily produces a picture that is useless. A camera speed of twenty four or thirty two frames will often help. When the patient has slowed down to the right tempo and is walking in the center of the field, the film is exposed. The exposure is begun when the patient starts and is interrupted at each turn, so that a smooth sequence, showing the patient moving directly toward and away from the camera, is produced. For a general picture, one may make a distant shot from the side, showing the patient walking back and forth across the field. In order to get a good short shot it is better to go near enough to the patient so that, as he stands, he almost fills the view finder, then follow his progress with a panorama, keeping him in the center of the scene.

In making pictures of the gait of patients with club feet, it is better to take the picture close enough so that the subject can walk entirely to the limit of clear definition as determined by the depth of field for the stop used. Then have him turn around and walk back to the wall. In order to follow the feet with this setup, the tilting device of the tripod is used so that, as the patient comes forward, the feet can be kept centered in the field of view. Concave deformity best can be shown by placing the camera very near the plane of the patient's feet, which can be accomplished most easily by placing the patient on a long table and having the camera at about the height of the table top. If the patient then walks straight toward the camera, so that a line drawn outward from the lens passes midway between his feet, the

[Continued on page 404]

Practical films

The non theatrical movie as used for various purposes

■ The farewell speech delivered by Dr. Rush Rhees upon his retirement as president of the University of Rochester, at Rochester, N. Y., was recorded on sound on film Kodachrome by Henry D. McLarty. Excellent color and sound results are reported, and the finished picture is said to present the scene with complete reality. The speech was presented on the terrace of the home of the late George Eastman, for the benefit of the sound and color cameraman.

The McLarty Motion Picture Service also has made a number of experiments with interior, sound on film Kodachrome to secure samples for style show use in New York department stores. It is expected that the work will be continued this fall with the production of advertising pictures in color and sound.

■ A practical film of major importance has been undertaken by H. L. Hanson, ACL, who is producing an extensive picture of the work of the United States Postal Service. Mr. Hanson, a post office clerk in St. Paul, Minn., obtained through Gilbert E. Hyatt, national officer of the National Federation of Post Office Clerks, the approval of the Post Office Department for his project. Under the title, *Here Comes the Mail*, the picture will show the preparation of mail in offices and homes, a collection of mail, post office handling of mail, cancelling, transportation of various types of mail, distribution and delivery. Other services of the Post Office, such as the Money Order Department, will be included. Mr. Hanson is photographing the major part of the picture, and the St. Paul Joint Council of Postal Employees is defraying the cost of film and supplies. Post office scenes in San Francisco, Chicago, New York and Washington, D. C., have been made for the film through the cooperation of various League members and post office clerk groups. John V. Hansen, ACL, made the Washington, D. C., shots. The completed picture is to be exhibited to chambers of commerce, schools and civic clubs.

■ In Ann Arbor, Mich., Wesley E. Goodale, ACL, is producing a one reel, 8mm. picture for the University of Michigan Glider Club. This film, which shows how the beginner learns to operate a glider and presents something of the thrill of gliding, will be used by the club in interesting prospective members. Sequences of ground work, straight hops and more advanced gliding are included, and the whole picture gives the layman an understanding of the pleasure of this modern, aerial sport.

■ At a recent convention of the American Medical Association in Atlantic City, the National Oil Products Company presented a special version of its picture, *Vitex Vitamin D*, on a continuous projector. This film, which was photographed by Arnold M. Hill, ACL, and Neil Horne, ACL, shows the simplicity of adding Vitamin D to milk. It stresses the uniform control possible for this operation in dairies without expensive equipment.

■ The advantage and economy of buying the winter's coal during the summer are the theme of a 16mm. picture now being produced by J. Cantoni, ACL, in Plymouth, Mass. The reel will stress the fact that deliveries are better and prices the lowest during the summer; it is addressed to local retail customers.

■ The important causes of foot ailments are presented in a forceful and direct picture in use by the Gladke Company of Syracuse, N. Y. With the additions now being filmed by Robert L. Gladke, ACL, the picture will show clearly how the abuse of feet leads to various difficulties that require careful correction.

■ During the past summer, Alexander B. Timm, jr., ACL, a Yale student, completed a 16mm. study of the camp life and military training at the Yale Harvard Field Artillery R.O.T.C. Battery at Fort Ethan Allen in Vermont. The film is designed to serve the Military Science Department at Yale by interesting sophomores in taking the advanced military courses. Included in the presentation of the six weeks of camp life—its routine and its pleasures—are sequences of field pieces in action.

■ Spontaneity training, a new psychological procedure, recently has been filmed by Ray T. Bates, ACL, of Hudson, N. Y., and the picture was presented at sessions of the American Psychiatric Association in Washington, D. C. This method of training is ideally adapted for presentation in motion pictures, for it consists of working out common life situations and having the student enact a specific part in them. When the situation has been presented to the student and the stage is set, as it were, the student is told to throw himself into the proceedings and to live through every detail implied, as if the incident were taking place in real life. The action is presented and recorded in greater detail than in the case of a stage drama or a photoplay, for it is the minutiae which reveal the need for training. Many traits are disclosed—anxieties, stage fright, egocentric tendencies, etc. Mr. Bates's film clearly presents the procedure and its serviceability.

■ At the San Diego Fair, government exhibits, particularly, feature the use of continuous, automatic, 16mm. projection, reports the Bell & Howell Co. The National Park Service, the State Park Division, the Post Office and the Department of Agriculture are among the Federal agencies and bureaus that are using movies at

[Continued on page 401]

Photographing style displays on sound on film Kodachrome

McLarty Motion Picture Service

Setting music to color

ORMAL I. SPRUNGMAN, ACL

IT IS like being born a movie maker all over again, this dabbling with sky blues, landscape greens and sunset reds. Once more we can experience the thrill which was ours when we nervously shot and projected our first reel of black and white celluloid. The amateur who will get the most enjoyment from his initial roll of the new color will be the one who devises some sort of continuity for his film instead of relying on haphazardly chosen subjects. One movie maker, for instance, is bravely filming his first all color interior, *Around the Clock with Billy*, which will reveal a day in the life of a tiny tot. Another enthusiast, whose hobby is gardening, is using color movies to study the various shades of flowers which he has cultivated.

Of course, all of us are not fortunate enough to have babies or flowers, even for cine subjects, but here's a suggestion for the color filmer, an old theme in a brand new dress. Have you ever tried interpreting a musical recording with movie scenes?—that is, building up a feature film, using a phonograph record for the scenario? Why not try it with color? The two emotional appeals, music and color, could be combined in an exquisite symphony of picture and sound. Consider the possibilities of Joyce Kilmer's immortal classic, *Trees*. It would make an excellent subject for color filming and the pictures could readily be fitted to the words and music.

What movie scenes does this poem call up? Perhaps you observe not one tree but a whole procession of them—cold and lifeless in winter, sprouting shoots at the first sign of spring, offering welcome shade in summer, tossing brown leaves earthward in the fall. Some are tall and slim and grotesquely shaped. Others, maimed and broken, cling miraculously to rocky walls, maturing beneath a cloudy ceiling. Perhaps you recall seeing such trees in the past. If you are wise, you will write down these locations so that you may revisit such places when you begin to shoot.

Interpretation of musical records in color film subject

Walter Suessmann

Don't expect to film the "whole works" in a single day. It may take weeks of patient searching before suitable tree subjects are found. Always look for the unusual in trees, and film from odd angles to give diversity to your scenes. Try framing some of your shots under swaying branches, and include a bit of water occasionally to contrast with the greenery. Film only when the sky is fluffy with clouds, and your shots will have an artistic touch; include movement in the scenes, and they will be even better. It is not advisable to center a tree in the finder. The rules of composition show that pictures are far more pleasing if we place the central object of interest slightly to the right or left. Similarly, the horizon line should not divide the picture into two equal halves.

Tree climbing squirrels and nesting robins will furnish minor characters for this natural drama, and their antics will help to break up the monotony of waving branches. They will provide our "human interest." Before filming birds feeding their young, the careful photographer never cuts away obstructing leaves or branches which might interfere with vision. Instead, he ties or bends back the offending twigs, later releasing the branches which provide ample shade. When photographing feathery folk with the new color, a telephoto lens will permit closeup views at distances, and thus the cameraman can get the scenes without frightening the birds. However, since long lenses have smaller stops than the ordinary one inch lens, lighting conditions should be adequate to insure perfect exposure.

Naturally, all shots will not rate equal footage. Build up tempo and mood through proper timing. Give slightly more footage to those landscapes which, because of their uniqueness, deserve more attention than commonplace ones. Bolster up long shots with medium shots and closeups, and remember that beauty alone will not excuse surplus footage.

For an unusual angle, point your camera lens skyward when the sun is low and the sky is broken with clouds. Catch the movement of leafy tree tops silhouetted against the blue white background. With the camera motor still running, turn the body at right angles on the heel of the right foot and the toe of the left. When projected on the screen, this cine effect will show branches and sky describing a smooth, graceful arc.

To avoid the monotony of between scene breaks, amateurs can produce natural "wipes" and "fades" on location. Place the camera on a tripod directly behind the trunk of a large tree and film the tree clad landscape from an angle. When sufficient footage has run off, slowly "panoram" the camera toward the right until the tree trunk eclipses the scene. Then set up at another location and begin the next scene with the lens pointed at an-

[Continued on page 403]

People may provide an accent in cine studies of trees

Closeups like this require a slightly larger lens opening

Philip D. Gendreau

The clinic

FREDERICK G. BEACH, ACL

Technical comment and timely topics for the amateur

Shadows in color ■ One of the first things that the color worker discovers is that the film does not have the latitude to which he is accustomed in monochrome shooting. He finds that, if he exposes correctly for the highlights or bright parts of the scene, the shadow or dark parts will be underexposed. This fact should always be taken into consideration when shooting color. While it is advantageous to have bright sunlight in making color pictures, it is important to remember that such light gives deep shadows and very bright highlights. For that reason, it is important to have the sun directly behind the camera. Some movie makers find that a cloudy bright day renders color most evenly. On such a day, the sun is veiled enough so that sharp shadows will not be produced, yet there is a good light over the whole scene. This calls for an increase in exposure but it does give a fine color rendition. If closeups of people are in order, a reflector does wonders in killing shadows and thus producing even tones throughout. Another point to remember is that, while closeups of people are excellent, medium and semi long shots of people are slightly less effective because of the fact that one cannot see all the detail in the faces, although one constantly strives to do so.

Trick shot ■ Occasionally, a scenario of an amateur photoplay will call for a scene of the villain falling from the side of a building. It may be desirable to show what he sees as he falls, but it may not be practical to lower a camera rapidly down the side of a building. A still photograph of a building will solve the problem. Enlarge it enough so that it may be placed in front of the camera in the same manner as a title card. With the camera running, lift the card with rapid acceleration but start and end the movement very slowly to register just what the scene is. When the editing is done, the shot can be cut as desired to give the impression of a building slipping rapidly past the camera. If the person is to appear to be turning over in the air as he falls, film at half speed to allow more time and turn the camera upside down quickly several times.

Damp films ■ If films have been stored near the seashore or in other warm, humid places for some time without use, it is occasionally found upon examination that the coils are stuck together. If the film is still moist, it can be unwound and draped over racks or chairs until it has dried enough to be wound safely on the reel again. If one layer of film sticks to another enough to pull emulsion off when the film is unwound, the only hope lies in the special film treatment offered by some professional laboratories. It is dangerous to over humidify film.

Cleaning color ■ A special warning is issued to users of Kodachrome who are in the habit of cleaning their films with alcohol. Only the special cleaners manufactured for use with cine film should be applied to Kodachrome, as the color will be partly removed by alcohol. The film manufacturers can supply a special fluid for cleaning and a similar fluid can be had from nearly all concerns dealing with substandard film supplies.

Closeups ■ The long standing advice to open one stop for closeups is sound enough, but many cameramen mistake the reasoning behind it. It is not because the lens is slower at close range but rather because the subject is usually darker and more nearly in the same range of brightness. For example, the exposure on a rose bush when the camera is twenty feet away can be less than it is when the bush is three feet away. This is because the bush occupies only a small part of the scene when it is at some distance but it fills the frame when it is close. This situation becomes particularly apparent with color film. In a long shot, the leaves shown on this page might be correctly exposed at a

[Continued on page 403]

© Alan Villiers

Scene of a heavy sea in one of Alan Villiers's pictures

I shoot when ready

ALAN VILLIERS

I SUPPOSE it is the land that drives us back to sea. It isn't the sea, anyway. I've left the sea five times, but I've always gone back again. This time I don't mean to leave. After two voyages in the *Parma* as part owner and kind of superfluous mate, I thought I had enough. But after I had lived in Brooklyn six months, I went to Copenhagen, to find an old schooner fit enough to fix up and to sail off to far places; I meant probably to stay away forever. Somebody told me that you could get old schooners in Copenhagen—good ones, built of oak, copper fastened, sturdy and seaworthy.

You can't. Somehow you never can do the things that somebody says you can. There weren't any old schooners in Copenhagen—not fit to buy, anyhow. They hadn't put a copper bolt in a trading schooner there this century. They had plenty of power schooners and ketches but they had use for them. Besides, that wasn't what I wanted. I knew that a Danish author, named Andersen, had got hold of a small oak ketch in Copenhagen and had sailed it five times across the Atlantic and once around the world. I knew another Danish author, named Elbo, who had a small ketch that he sailed to Samoa (I saw him there) and lost afterwards on the Seychelles Islands. I knew an excellent shipbroker in Copenhagen who had on offer all the available sailing ships of the world.

"An old schooner?" he asked. "Something seaworthy, that nobody wants? Nothing doing," he said. "If they're good they've been bought already. If they're for sale now they aren't any good or the price is too steep."

He spoke the truth. I inspected some of the ancient vessels he had for sale, cheap. I saw the lugubrious brigantine *Alf*, the hoary barquentine *Ester*, the hog backed schooner *Rose*. No, nothing doing! These excellent vessels, all softwood built, had somehow hung together a quarter of a century and more in the Baltic trade, mostly carrying timber; but they had never been in the sea outside and if they ever went, they would stay. I wasn't going to take them there.

Then one day I saw a little, full rigged ship. She was a school ship, somewhat old. Indeed, she was fifty three. She was too old to be a school ship now, they said. She was to be sold to be broken up, or a movie company—one of those big ones with no idea of the value of real ships—was going to buy her to sink for a sequence in a comic film. They were, eh? Not while I was around! I bought that ship that very day. I wasted no time. Somebody else might buy her, somebody else could so easily bid her up, out of my reach. So I snapped her up there and then. I knew she was good; I knew she was more than good. The Danes don't run a school ship for fifty three years that isn't better than a first class vessel.

Errant sea filmer makes leisure his guiding principle

I inspected her, of course, inside and out. She was the grandest little vessel I had ever seen. But what to do with her? That was the problem. It is one thing to roam off in a small schooner, that one may handle with two or three congenial companions, but a full rigged ship is a ship, to be run, handled, and budgeted for as such. This was a different proposition!

Well, I had got her, anyway and she couldn't be used for trade. I did not want to trade. I had enough of that with the *Parma*, with which we encircled the globe three times and called at two ports—two wretched sand holes on the shores of Spencer Gulf in South Australia. Now Spencer Gulf grows excellent wheat, and far be it from me to belittle anything of my own noble country, but the ports of Spencer Gulf are about as interesting as the empty oil tankers' wharf at Bayonne on a foggy winter's morning. I've seen enough of Spencer Gulf; I wasn't going to carry any wheat. So what? I had to do something.

Well, of course there are theatrical films. Of course, there are all the great movie companies on earth, all waiting to get behind strange expeditions and back wandering ships. There are magazine offices, ready to hand out remarkable contracts, eagerly paying handsome sums for such perpetrations as the inexpert may inflict upon the home going mails. There are the excellent newspapers, waiting to commission the explorer and to hand out to an admiring public long screeds of his exploits. There are the museums, the anthropological societies, and whatnot, just crying for the chance to send to the ends of the earth investigators armed with letters of credit big enough to keep them in good ships and good hotels while going there.

[Continued on page 396]

© Alan Villiers

This plant offers an important cine quality—action!

Paul W. Kearney, ACL

Fidgety flora

PAUL W. KEARNEY, ACL

I WAS one of those little boys who were compelled to spend many an anguished hour watering the garden while other kids were answering the divine call on the baseball diamond. The consequence was that, for years, I treated plants as Herod treated the Innocents, and the most casual whisper of the word "flower" would throw me into a paroxysm of profane fury.

But the softening influence of matrimony affected this as well as other traits, and, after a few surly visits to the annual Flower Show, it was not long before my intrepid wife had me tamed to the point where I could walk through an entire botanical garden without smashing a single light of glass.

All of which is germane to this discussion because it proves that I am speaking seriously when I say there is a big field in the greenhouse for the movie maker. The pictorial angle of flower photography is obvious; so are the color possibilities—the technical side is limitless and away over my head, so we will not touch on any of those. The phase which appeals to me at the moment is *action*—exciting, dramatic action pictures of plants that do interesting things. And this is quite within the range of the average amateur who does not want to get into the technical complexities of time condensation and the like.

Practically every city has a botanical garden, and in nine out of ten of them you will find at least some of the plants to which I refer. The most surprising of these are the carnivora or meat eaters, most commonly represented by the Venus's fly trap *(Dionaea muscipula)*, the sundew and the pitcher plants *(Nepenthes)*. Each of these catches and devours insects in its own peculiar manner, and the first two are especially interesting movie actors.

The fly trap is a low lying plant with a double leaf, the outer half of which is toothed, and it is on this portion that the unsuspecting insect crawls with impunity. As long as it remains on the outer edge, it is safe; but the moment it creeps in toward the center, it seals its doom, for that brings it in contact with the sensitive "trigger" which closes the leaf with a vicious snap and imprisons the victim. If the insect is not crushed by the blow, it is still helpless, because the interlocking teeth prevent escape, and there it remains until it dies and is absorbed by the plant.

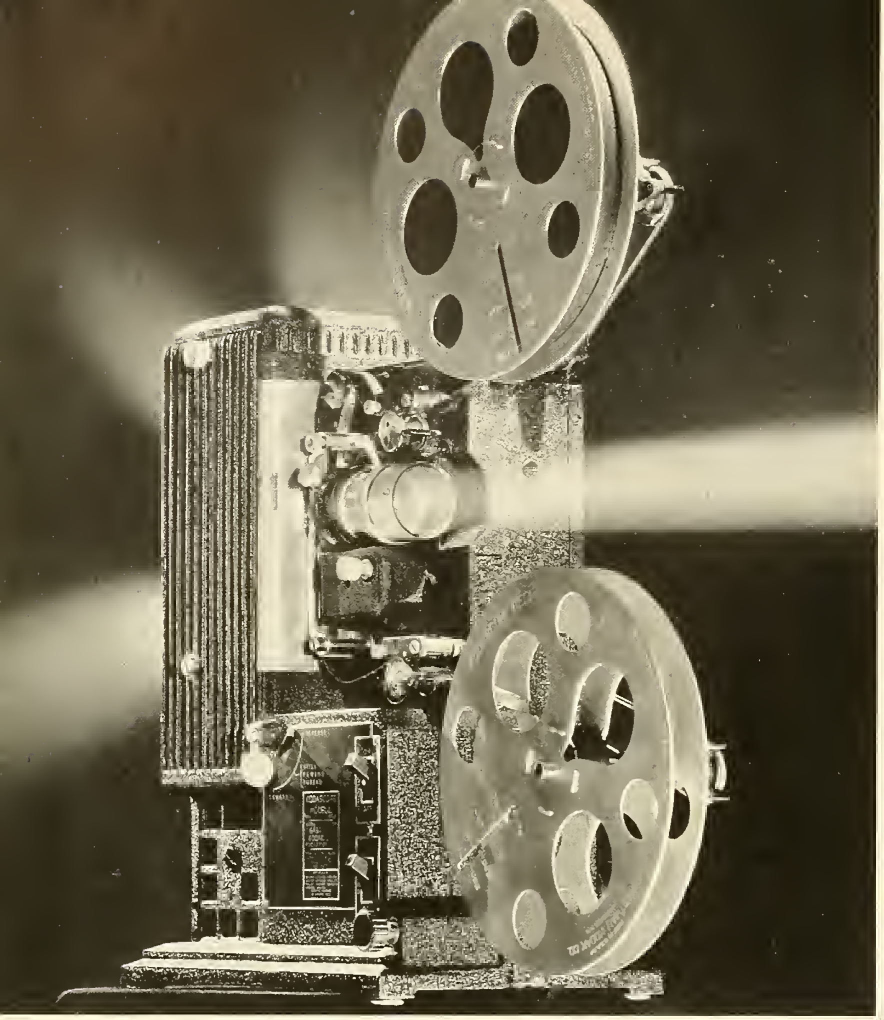
The sundew uses bait to attract its prey—glistening drops of a sweet fluid which give it its common name and lure winged insects to alight and partake of refreshment. When they do, scores of little tentacles wrap themselves around the creature's feet, holding it fast until it has been smothered and, eventually, digested. This plant, the natural flypaper of many rural English cottages, also catches moths and good sized butterflies and has been known to reach out a half inch or so for some timid visitor who seemed diffident about alighting!

Mobile plants are suggested as new subjects to film

Obviously, both of these plants hold movie possibilities even for the amateur without elaborate equipment. Armed with a lot of patience and a few assorted bugs, here is a chance for some fine "believe it or not" shots. Naturally, color film will give splendid results, and the movie maker will find that it is fast enough for the lighting conditions in most greenhouses on bright days; if the scenes can be done in slow motion, so much the better. Of course, the pitchers and a somewhat similar plant, the side saddles, or sarracenias, ought to be included, too, but neither will provide much action. They work by tempting the insect into the flower until he presently strikes a glassy surface, which robs him of a foothold and plunges him into the lethal fluid below, from which there is no escape. If, however, you put a fly into a side saddle plant for a minute and then rescue him, you may be able to get a shot on "The Curse of Drink," for the victim, when liberated, will stagger around exactly like a drunken person.

Even without action, however, both of these plants—especially the pitchers—will provide some variety in the way of purely "scenic" shots. One could show the flowers when they are in bloom and give closeups of the individual pitchers. You will notice that the outer margins of the lip are covered with fine, fuzzy hairs pointing inward or downward and that the surface is rather rough. The latter affords a good footing for the insect so that he can progress toward the enticing odor of the fluid down below; the former

[Continued on page 401]



The One PE

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KODASCOPE L is more
movie projector—it's tw
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lamps are available, maki
lens-lamp combinations, o
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REVERSE
STILL
REWIND
THREAD
FORWARD
KODASCOPE
MODEL-L
EASTMAN
KODAK CO.
ON
OFF
ON

Important operating controls are concentrated on a single panel—easy to see, easy to use. Other controls are similarly simplified.

Lamp and optical conde are mounted in a scien cally correct cooling ja which is attached to a hi panel, for easy inspectio

IMPORTANCE OF CORRECT ILLUMINATION

PROJECTION illumination should be judged by the amount of light that reaches a screen—not by the amount in the lamphouse. For even with lamps of the same rated wattage the ratio of wattage to screen lumens varies widely among different types of projectors—sometimes as high as six to one. The "speed" of the projection lens is one factor. The type of lamp is another. The design and spacing of condenser, reflector, and shutter are likewise important. Kodascope L makes the most of whatever lamp you elect to use. The following table applies to Kodascope L, only.

Screen Size	*Projection throw in feet* 1-inch *f.2*	2-inch *f.1.6*	3-inch *f.2*	4-inch *f.2.5*	*Lamp*	*Class of Screen**
30 x 40 inches	9	18	27	36	400	1
39 x 52 inches	11½	23	35	46	400 500 750	2 2 1
45 x 60 inches	13	27	40	53	400 500 750	3 2 2
4½ x 6 feet	16	32	48	63	500 750	3 3
5¼ x 7 feet	19	37	56	74	750	3
6 x 8 feet	21	42	64		750	3
6¾ x 9 feet		48	71		750	3
7½ x 10 feet		53			750	3

*Screens can be roughly grouped into three classes: (1) matte or diffuse, such as white paper; (2) beaded or coarse aluminum coated; (3) smooth aluminum coated. There is a decided variance in their reflective properties.

DETAILS

Several of the "L's" many projection refi ments are illustrated above. But there are m others. With Kodascope L you can reverse pro tion, halt it to enjoy a "still" of some especi pleasing scene. Elevating device, framing le control of projection speed—all are easily ac sible. The major bearings are all oiled from central point. Threading is extremely sim Lamp life is prolonged during rewinding by the

CTOR THAT MEETS ALL HOME PROJECTION NEEDS

ASCOPE-L

1 outstanding home
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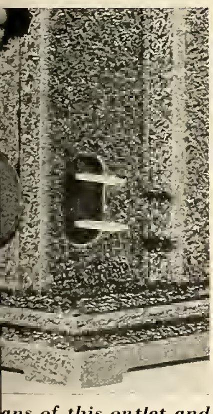
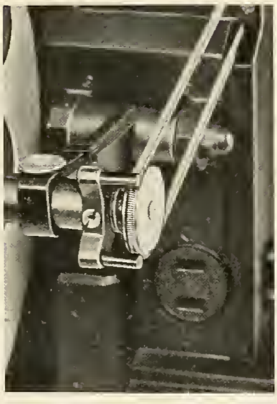
ich is sure to meet
actly.

Check your projection conditions against the table at the lower left, to see if you are getting the most from the movies you've made. Then compare the price and advantages of your present projector with those of Kodascope L.

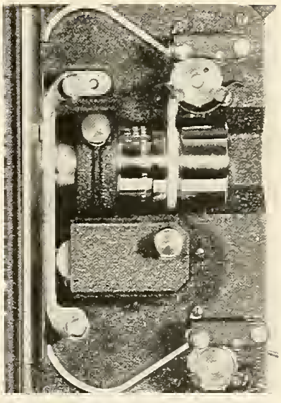
EASTMAN KODAK COMPANY, Rochester, N. Y.



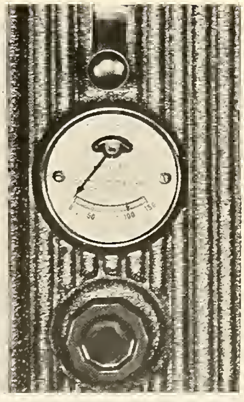
ans of this outlet and switch control a room s automatically turned n the Kodascope lamp ed off—and vice versa.



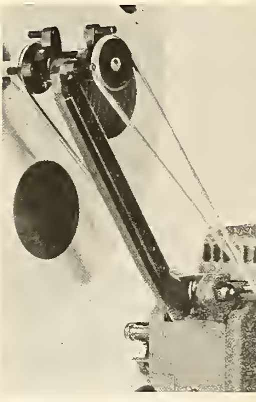
The "L" rewinds 400 feet of film by motor in less than 30 seconds under finger-tip control of this convenient brake on the lower reel axle.



A simple twist of the wrist changes lenses. Focusing is equally easy. A handy lever or knurled ring gives you positive, accurate control.



This voltmeter, with indirectly lighted dial, offering convenient control for variance in line voltage, is optional equipment.



The "L" may be equipped with extension arms and 800-foot reels for half-hour shows.

a separate lamp switch. A sturdy cast aluminum lampuse, improved bearings and mountings assure accurate formance and long life.

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RICES

dascope L (100- to 125-volt, A.C. or D.C. lines) with wo 400-foot reels, one humidor can, splicing nd oiling outfit, but not including lens or lamp. $165.00

The "L" is supplied with the 2-inch *f*.1.6 lens unless otherwise specified. Individual prices of its four lenses and three lamps follow:

1-inch *f*.2 lens	$12.00
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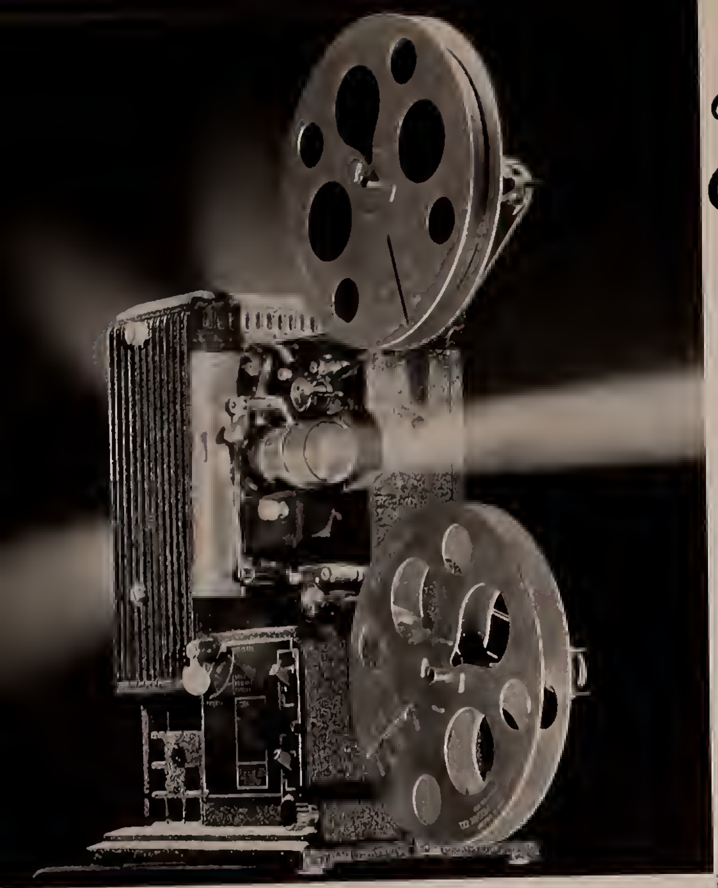
500-watt lamp	7.35
750-watt lamp	9.00



The One PROJECTOR THAT MEETS ALL HOME PROJECTION NEEDS

KODASCOPE-L

KODASCOPE L is more than an outstanding home movie projector—it's twelve projectors rolled into one. Four projection lenses and three projection lamps are available, making possible any of *twelve* lens-lamp combinations, one of which is sure to meet your projection requirements exactly.

Check your projection conditions against the table at the lower left, to see if you are getting the most from the movies you've made. Then compare the price and advantages of your present projector with those of Kodascope L.

EASTMAN KODAK COMPANY, Rochester, N. Y.

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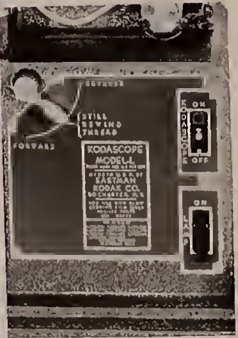

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Lamp and optical condenser are mounted in a scientifically correct cooling jacket which is attached to a hinged panel, for easy inspection.

By means of this outlet and single switch control a room light is automatically turned on when the Kodascope lamp is turned off—and vice versa.

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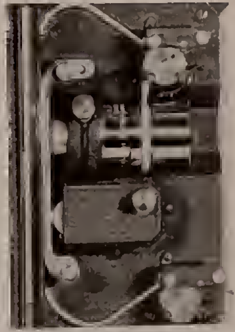

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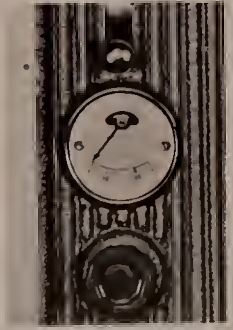

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News of the industry

RUSSELL C. HOLSLAG, ACL

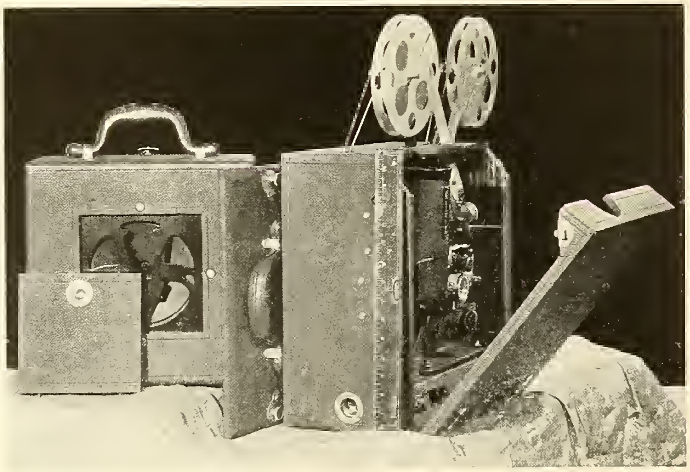
Answers the query "What's new?" for amateur and dealer

Ciné-Kodak developments ■ The increasingly popular Kodachrome film is now available on fifty foot spools, for those who prefer to shoot it that way. ■ An important change in lens equipment recently has been announced for the Ciné-Kodak Special. An inexpensive adapter is now available by means of which lenses already in use on the Ciné-Kodak K may be fitted to the Special. In addition, lenses already in use on the Ciné-Kodak Special also may be fitted to the standard thread lens mount of other cameras by means of a second adapter. Ciné-Kodak Special lenses are now being made so as to provide a means for focusing at closeup distances not previously possible with these lenses. Not only have the closeup distances of the regular focusing scale been lessened, but the lens may be focused even closer than this limit by removing a red stop screw in the barrel, which allows the lens to be screwed out beyond the last focusing point. For example, under this method, the two inch lens may be focused sharply on a point thirteen inches distant, giving an included width of field of one and seven eighths inches. Front view finder elements are now carried only by the standard *f*/1.9, one inch lens and the wide angle, *f*/2.7, 15mm. objective. Masks which define the field for longer focus objectives are carried by the regular adapter. The change in design of the Special lens mounts does not affect filters or existing filter equipment.

B. & H. titles ■ Many beautiful and effective background patterns are available in the latest series of Title-Craft, Junior 16mm. film titles offered by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago. Listed at a much lower price than hand set, printed titles, the new titling service offers a particularly legible and attractive type arrangement made on a special typewriter. Specimens of the many backgrounds available, together with demonstration titles, may be seen at dealers' stores.

S. O. F. Victor ■ A new addition to the well known line of Victor projectors is the Model 25 Animatophone, designed to meet the demand for a medium priced sound on film projector which possesses every essential feature for fine performance. Screen illumination furnished is such as to provide satisfactory pictures and sound for audiences up to 250 people. According to the makers, Victor Animatograph Corporation, Davenport, Iowa, the Model 25 does not replace or render obsolete any existing Victor sound Animatophone but is designed to fill the need for a simpler, lighter weight sound outfit. This equipment weighs only fifty pounds, complete. The amplifier is said to operate satisfactorily either on direct or alternating current. A 500 watt lamp is used with an adequate cooling system and the projector is completely enclosed while running. Sound volume and tone controls, as well as focusing and framing devices, are easily accessible at all times. A separate loudspeaker case is provided.

New Victor sound projector to meet medium price need



Schwarz Agfa head ■ Dr. Ernst Schwarz recently has been elected president of the Agfa Ansco Corporation to fill a position vacant since the death of Brig. General H. A. Metz, in May of this year. Dr. Schwarz was formerly chairman of the Executive Committee and, as such, was already active head of the company. He has had wide experience in the fields of chemistry and photography, as well as in positions requiring high executive capacity.

New tripod ■ A new, all metal tripod of excellent design and execution recently has been brought to the 16mm. market by the Whitehall Specialty Company, 1250 Fullerton Avenue, Chicago. The outstanding feature of this tripod, called the Quick-Set, is the universal "pan" and tilt head, in which both "pan" and tilt movements are locked in place instantly by the twist of a single handle. The locking device is positive and very easy to work, and hence the position of the camera is brought fully under control at all times by grasping a single handle. The camera may be tilted to point straight up or straight down and may be "panoramed" through a full circle. The metal legs telescope in two parts and may be set firmly at any suitable height by means of locking screws. Leg stops insure an even spread and prevent slipping. The tripod is constructed of aluminum alloy and collapses compactly for carrying.

Keystone 8 ■ A new, compact and well made eight millimeter projector, with a 200 watt lamp for brilliant illumination on average screens, is offered by the Keystone Manufacturing Company, 288 A Street, Boston. Mass. Selling at a moderate price, the new Keystone "8" incorporates many desirable features, such as efficient ventilation, which functions during still picture projection, an adjustable tilting device, framing device, capacity for standard, 200 foot, 8 mm. reels, cast base and several other useful cine projector features.

[Continued on page 405]

Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

First for Rockville ■ *The Death Ray*, 500 ft., 16mm., has been completed recently by the Rockville Cinema Club, Rockville Centre, L. I., as the first production of this new group. From an original story by James Malone and Howard Smith, this tale of mysterious murder and the mythical death ray scientist has been directed by C. Sherwood and photographed by Harry S. Smith, ACL. Ray Goldberg served as assistant director, Harold Towse as technical adviser and Messrs. Smith and Goldberg handled the editing. An unusually able cast of players featured Virginia Jones, who was supported by David Winton, Tom Brennan, Ruth E. Cooper, Mr. Malone and Dr. Harry Jaspin. The production is marked by the restrained authenticity of the acting and by careful and dramatically effective sequencing and selection of camera angles.

In Toronto ■ With more than 100 active members, the Toronto Amateur Movie Club, in Ontario, is now planning to supplement the programs of its formal monthly meetings, held in the Royal York Hotel, with biweekly gatherings for informal group discussion and experimentation. Clinical examination of movie making problems and demonstrations of cine equipment will be featured. At a recent meeting of the club, Leslie Thatcher, ACL, member of the Toronto club and producer of *Another Day*, MOVIE MAKERS Ten Best winner in 1934, addressed his colleagues on the subject, *Filters and their uses*. Under the editorship of A. Jarvis, the Toronto society has recently issued the first number of *Shots and Angles*, an attractive club bulletin.

Take kid classic ■ A production of *Penrod*, suggested by the famous Booth Tarkington classic but liberally adapted for cinematic interpretation, is now virtually completed by a group working under the leadership of Edward J. Hayes, ACL, in Orange, N. J. It is expected to run approximately 1000 feet, 16mm., of which the last 300 feet (a party sequence based on the last chapter of the book) will be in full color. Mr. Hayes scenarized and has photographed the production, with H. M. Meyers in charge of direction and Thomas Sarro supervising a series of exterior night lighting effects. The leading rôles have been played by Paul Hayes, as *Penrod*; Judy Sharkey, *Marjorie*; Charles Parnham, *Mitchy*; Edmund Reilly, *Bob*; Catherine Sharkey, *Margaret*. The supporting players include David Dorn, George Wallace, Samuel Feldman, Robert Bowles and Joseph Buccino. The part of the dog has been handled by Duke, the Hayes's wire haired terrier.

Fun for S. F. ■ The group filming contest, recently completed by the Cinema Club of San Francisco, has been declared by J. Oliver Tucker, ACL, club president, as the greatest success in the organization's entire year of activity. Five films, four on 16mm., one on 8mm., were produced by five different groups, working under Gordon Michie, D. L. Redfield, Dr. M. H. Miller, ACL, John Corbett, ACL, and K. G. Stephens, ACL, as group leaders. The winning picture, *Hooray for Love*, was photographed by Mr. Stephens, written and directed by William A. Palmer, ACL, and acted by Mr. Tucker. Set chiefly against the backgrounds of San Francisco's local "jungle," it told the story of an old hobo who, finding a copy of Shakespeare in a dump, palmed off on Hollywood at a fancy figure the story of Romeo and Juliet—under the title, *Hooray for Love*. While the club's judges were reaching their decision, the regular program was carried on with the projection of *Death Valley*, by E. G. Petherick, ACL, and *Yellowstone*, by Mr. Redfield.

8's carry on ■ Membership in the Los Angeles 8mm. Club is growing steadily, according to the late report of Claude W. A. Cadarette, president of this active group. An exhibition by the club, featuring its advantages and a showing of representative equipment, was staged recently in the display window of a downtown photographic store for a two week period. Copies of MOVIE MAKERS, reports Mr. Cadarette, played a prominent part in the exhibition. Late monthly meetings have featured a scenario contest, a members' film contest, the projection of *Cattle Country*, by R. B. Clardy of the Los Angeles group, and *Beauty Spots of the Fair*, by H. G. Aschoff, ACL, of the Chicago Cinema Club. The latter film was received on

[Continued on page 404]

The Cincinnati Cine Club filming its first production

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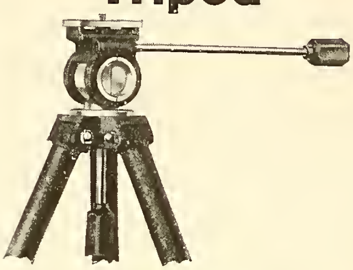

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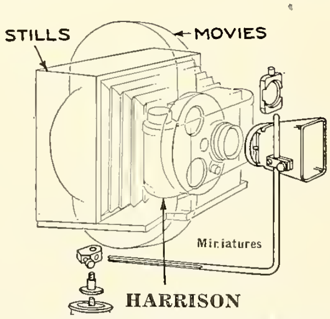

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Taking pains with talkies

[Continued from page 381]

scene will continue for a second after the picture has been withdrawn and replaced by the second scene. If the sound and picture were recorded on separate films, as in the double system which is used in theatrical work, the two negatives could be edited in such a way that this lag of the sound could be avoided. However, the single system is much easier to use and, to meet the difficulty of the sound lag, it is only necessary to learn to film and to edit with it in mind.

A few simple rules, which will serve as a detour around the limitations of sound lag, are as follows:

1. When beginning a new scene always allow one and a half seconds to elapse before any important sound is recorded. Any actors in the scene should be "in character" but must not start to deliver their lines until one and a half seconds after the scene has started.

2. Always allow the camera to run one and a half seconds after the last line has been spoken, or the last major modulation of the sound track has taken place, to insure, at the end of a scene, eight inches of track on which no significant sound is recorded.

3. When joining two scenes together in editing, cut the end of the first scene with reference to the *picture* immediately at the end of the action desired. Be sure that the last eight inches of the sound track have no speech modulation.

4. Cut the beginning of the second scene with reference to the *sound track*. Be sure that the cut comes before any speech modulations are observed. (The presence of major modulations of the sound track is easy to recognize after a bit of practice. With some experience it is possible to distinguish voice from music and even women's voices from those of men.)

The above principles indicate that a shift from one scene to another should come during a natural pause or when the tempo of the picture is leisurely. In strips where there is a good deal of rapid conversation, much cutting cannot be done, and it is best to plan such sequences with extreme care so that editing will not be imperative.

The microphone is a temperamental piece of equipment which imposes two conditions that must be met if it is to do its work properly. It must be used in good acoustical surroundings—that is, in locations where there are no smooth, hard walls to cause reverberations. There must be a minimum of extraneous or background noise from the camera and other behind the scenes apparatus. The first condition can be attained most easily by working outdoors in the open where the acoustics are not so tricky. When it is necessary to work on interiors, draping walls with curtains or cloth of any kind will help to "deaden" the set. The second condition, a minimum of extraneous noise, can be accomplished by keeping the camera as far from the microphone as possible and by using telephoto lenses for closeups.

The microphone always should be placed as close to the speaker as possible, preferably above the head, just out of line of the camera field. The best results in speech recording are obtained with the microphone from three to five feet from the speaker. Often the microphone can be hidden in some part of the set, as behind a lamp or vase of flowers.

The type of acting required for the talking pictures is rather different from that of the stage. The actors should work with restrained gestures and voice inflections; there is no need to "play to the back of the house." Every slight facial expression and every faint whisper can be caught by the camera and, therefore, naturalness should be the keynote of the performance.

Cinematic effects in practical films

[Continued from page 383]

being played and extreme closeups of musical notes were made, the instruments being first filmed at normal speed and then, to indicate fast tempo, at half speed. The instruments were photographed in silhouette, except for the piano player, whose hands we filmed below keyboard level. The illumination for this shot was one Photoflood placed above so that the light which shone on the tops of the hands, down between the fingers, was reflected from the white keys up to the hands again. The result was a soft, luminous effect as the hands moved. A shot of hands clapping concluded the dance sequence, and here we made our four pairs of hands seem to be eight by rewinding and taking a multiple exposure of them in different portions of the frame.

To represent guests being served, we deliberately overexposed a menu card in closeup and then, rewinding, dissolved from one silhouette to another of courses being served, the novelty of this effect being that the menu card appeared correctly exposed and readable only as the silhouette appeared on it.

The dinner ended, we staged a simple scene of a couple at one table making ready to leave. The action was presented in closeups of hands only, and here, to show what might happen should the man drive recklessly on the way home, we dissolved from a scene of his hand twirling a cocktail glass to one of a car wheel revolving. Then came a shot of a steering wheel being used, and finally one of a speedometer with the indicator register-

Sherman Price, ACL, and Kenneth F. Space

Frame enlargement of double exposure of a menu and cup

ing sixty miles an hour. Each of these circular objects dissolved upon each other in the same relative position in the scene.

To convey the idea that crashing into another car or an obstacle when going at a speed of sixty miles an hour is equivalent to letting the car drop from a ten story building, we next made a tilt shot up the side of such a building. Then came a truck shot along the top of the building, followed by a "zoom" shot down to the street. We cut in shots of the driver's face, and those of watchers below, as the car seemed to plunge downward.

For a closeup of the driver's face, seen through the steering wheel, it was necessary to make a special setup which is illustrated on page 383. This permitted us to get in the proper camera position.

Sherman Price, ACL, and Kenneth F. Space

Translucent clock dial for a shadow cinematic effect

To conclude the film, we wanted to show a clock ticking, but found we had to get so far away to show both face and pendulum as to lose effectiveness. We decided to paste numerals on a sheet of celluloid, which gave a nice shadow effect when lighted from one source. The pendulum swung in a silhouetted closeup before the translucent dial.

Our budget did not allow taking sound on film and so we "dubbed" the sound on the edited film. The first parts of the film were accompanied by music and sound effects recorded from appropriate records, and at times a commentator interrupted to explain certain details. In the night club scenes, a dance record was reproduced and the conversation of the couple at the table was presented because it did not need to be synchronous,

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since we had shown only hands. The sound of the speeding car was "dubbed" and, as the plunge fade out occurred, we recorded a girl's scream, a crash, a police whistle and an ambulance siren. While the screen was dark and, as the clock was shown, we tapped on wood in time to the pendulum. At the same time the commentator told of the number of people injured each hour through accidents involving intoxicated persons.

The production of this film was experimental in a number of its treatments and camera effects, but careful planning and patience made it well worth the effort.

The secrets of scenics

[Continued from page 379]

10. Close shot of a fence with sign, "Clover Farm".

11. Medium shot, continuing the above view.

12. Medium shot of the farmhouse with the farm folk waiting.

Title. *It was a regular farm.*

Then comes a series of selected views, showing the farm and its pictorial background—the cows in the brook, the old swimming hole and all the rest, including some of the best sunrises and sunsets.

For the impersonal approach, a different touch is needed. Here the intimate details are omitted and the accent is placed on the scenery. Such a treatment might start as follows:

Main title. *Yellowstone Park.*

Title. *Land of gulches and geysers.*

1. Distant shot of the bus approaching down the road.

2. Close shot of the entrance to the park.

3. More distant shot of the bus passing through the entrance.

From then on, trace the trip, pictorially and in title, trying to make the subtitles chatty and colloquial rather than staid and educational. Try something like this: *Old Faithful beats a dollar watch as a time keeper.* Follow with a shot of the eruption. Lighten the reel with such frivolous stuff as, *The camper has two places for his provisions—*, followed by a shot of the automobile ice box and another of a tame grizzly just finishing off a tidbit. However, a little "gagging" will go a long way, so do not try too hard for comedy effects; just give the titles a light touch.

One very successful scenic of Lake Champlain opened with the titles superimposed on a view of the lake, the field finally clearing to show the scene without lettering. A specially long footage was made for this, with the titles done later by double exposure.

Sometimes a map, in which the lines are reduced to a minimum, will help to spot the locale, particularly if the action moves about, as in the Yellowstone subject above. Here all the stopping points were indicated. It helps to wind up the reel with a repetition of the map, just as some producers repeat the cast at the end of the picture, to refresh memories.

There is a terrible temptation to do too much panorama work in a scenic. Some scenics are all "pans" and headaches. The two are almost inseparable. It may be all right to open with a panorama if this will give a bird's eye view, but use only one panorama in spite of all temptation.

In filming a small definite point of interest, first make a more distant shot to show the surroundings and follow with nearer views. It is idiotic to insist on an unvarying alternation of a distant shot, a medium point and a closeup, but it is imperative to mix distant and medium shots to gain variety, and don't ever let anybody give you different advice.

Be careful in your use of human figures. Keep them away from the center of interest, which is (or should be) above and slightly to the right of the center of the field. It is safer to make the subjects face away from the camera and it is generally better to have them standing still than moving around.

Do not be afraid to overshoot. It is better to waste a few feet of film than an opportunity. But in the final picture use only the best!

I shoot when ready

[Continued from page 388]

Perhaps there are all these excellent institutions. I have never found them. I wouldn't even look. It is foolish to look. For example, it is idle to expect support from big movie companies, nor is there any reason why they should hand out dollars for what they very probably don't want. Their lamentable experience is that not more than one percent of film given to all expeditions ever sees the screen, and when it does they usually lose on it. Why should the magazines buy a pig in a bag? I did not waste their time. I had been in the newspaper business awhile myself. I had seen the long procession of backing hunters trooping through editorial offices, in with hopes and out with nothing. I had noted, too, that if they had the goods they made their expeditions and did what they wanted to do, backing or not. I still had my books——I had something. I had good publishers on both sides of the Atlantic, in the Scandinavian countries and in France. I knew editors, not many, but enough of them. I knew that if they were sent good stuff, they would use it. They cry out for it. The thing to do was to *go and get the stuff* and then send it to them; not to go around plaguing them with ideas.

Besides, ideas that are broadcast are dissipated. They are hard enough to get and I want to stick to mine. I knew what

I could do with that ship; I knew that I would have to gamble on it myself.

So I took the ship and went. I took a nucleus of skilled crew—enough to handle her—and the rest were cadets. We were always plagued by requests to go to sea, with the *Parma.* From all over the world fellows wrote, wanting to be "anything or cook." Some we took as cadets—not many. Now I had a ship where I could (so to speak) cater for them; it was a square rigged ship where boys could learn. So I made a special place in the ship for boys, and took some. They threw in a share towards the costs. I have quite a few boys already, and they thrive on the life. That was one thing I could do; then there were the books, of course. But I had to make a voyage worth while—no idle ambling from place to place, no meek following in the bottle strewn wake of the cruising liners. I decided that the thing to do was to circumnavigate the world in the manner that the old timers did it, without benefit of radio, refrigerators, engines or canals. I had the ship. She was right. She had no modern improvements. With the right ship, there were places to go to. One does not really have to go very far; there are always subjects, some of them so close that we cannot see them for looking.

I knew an island or two sufficiently remote to be appealing merely because of remoteness (if it had no other interest). I knew where the last of the sea going Polynesians sail their craft. I knew where there really are headhunters (peaceful enough, in all truth); where there really is treasure (it makes no difference to my plans that it cannot be found—I'm not going to look for it); where there really can be found these intangible, indefinable things known as romance and adventure. So I sailed on October 22, 1934, from Harwich in England for Madeira, Nassau and New York, and there was so much adventure in all those places that I didn't even shoot a foot of 16mm. film.

That was only the tryout, the beginning. I had to go to New York, and I like the place anyway. There I got plenty of film and had my cameras oiled and stored away. I had my ideas, my old journals, my charts and my directions. Now the little ship, well settled to her long routine, wanders placidly through the last of the Southeast Trades, well along on her way from New York towards the remoter islands of the East Indies, by way of the Cape of Good Hope and Singapore. There is good movie material to be had there. I have my two old 35mm. cameras; but it is the 16mm. equipment that holds my interest now. It has been so much improved, both in photographic possibilities and projection. But I am no photographer, anyway. I have always just been lucky.

The only thing I don't do is to try movie effects and shots that I know I

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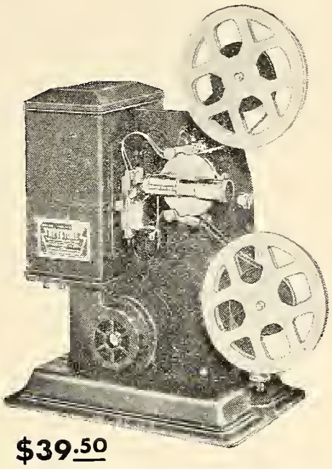

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can't do. I know a few things I can do and I stick to them. Unenterprising, maybe; but I haven't had the time to learn more. In any case, this method, or lack of it, does bring results.

I suppose, in a way, it is rather an ideal existence, here with my own ship. I am free to go where I like, do what I like, and be undisputed boss besides. But it isn't so good as all that; Nature takes a hand at times. We have been near foundering in gales twice; and the Brooklyn rocks played hell with the little vessel. A gale tore her from her moorings the second night in New York harbour and flung her on the shore road sea wall; and when she got off she crashed into the 69th Street Pier in another gale. Fixing her after these incidents cost about $10,000 and it was pretty worrying besides.

I tried to make the St. Paul rocks the other day. These lonely islets stick up on the Equator hundreds of miles from where land has any right to be at all; they rise up in the middle of the ocean, the sea birds and turtles live on them. I thought it would be rather interesting to land on them and to get some movie scenes. . . . So I did my best to get there; but they lie in the heart of the Doldrum belt, of shifting squalls and torrid calms. I could not make them. We came so close that we could see them from the rigging, and then a black rain squall came and blew us far away. When it had passed we were south of the rocks, and they were out of sight again. I hadn't time to beat back and look for them again, so we sailed on.

There are beautiful subjects for movie cameras every day, here in the ship herself, and beyond the horizon lie countless beckoning islands.

Yes, I'll admit it is ideal. I rather like it, anyway.

Kodachrome counsel

[Continued from page 380]

camera, I close down the diaphragm one half stop. This produces true renditions.

There is one more very important factor which influences the final results on the screen in respect to exposures, and that is the general tone of the subject. I classify my subjects into three groups—dark subjects, medium or normal subjects and light subjects. On the normal subjects I give the standard exposure for the given light conditions according to my light scale, but for the dark subjects I open up one half stop and for the light subjects I close down one half stop. For example, if, in the average standard sunlight, I am taking a picture of a bush of red roses, I expose at half way between f/5.6 and f/8, but if the subject is light, such as a bed of yellow tulips, I stop down one half stop to f/8. On the other hand, if I am filming a bed of dark purple pansies, I open up one half stop to f/5.6.

Now it is easy to compute the correct exposure for any given subject, closeup or distant view. If the sunlight scale is average between f/5.6 and f/8 and I want to make a closeup of a yellow tulip two feet from the camera, my first step would be to open up the diaphragm one half stop for the closeup, but, since the tulip is yellow, which is a light color, I stop down again one half stop, which brings me back again to half way between f/5.6 and f/8. On the other hand, if, in this same average sunlight, I was filming a closeup at two feet of a dark purple pansy, I would open up one half stop because my subject was dark in color. So, the final exposure would be one full stop larger, or half way between f/4 and f/5.6.

All the data that I have given so far are for flat lighting with the sun back of the camera and the light falling flatly on the subject. When using a side lighting with the sun at right angles to the subject (see Fig. 1.), the lens should be opened up another half stop. If the sun is back of the subject giving a back lighting (see Fig. 1.), the lens should be opened up a full stop, in addition to the adjustments made for dark and light scenes, distant or close.

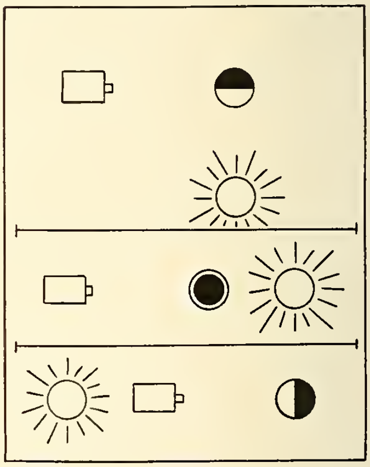

Fig. 1, illustrating side, back and front illumination

The data I have given are for the first of May until the first of October and from nine o'clock in the morning until four o'clock in the afternoon. Before nine o'clock and after four o'clock, from one half to one stop more should be given. From October until May in northern latitudes, from one half to one stop more should be given.

The quality of sunlight is usually much redder before nine o'clock and after four o'clock than during midday and the light is usually much bluer on dark, cloudy, dull days. Pictures made

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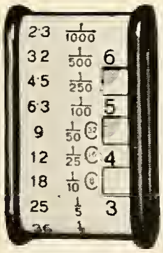

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under these conditions, or in the late afternoon sun, usually show a predominance of blue or red, as the case may be.

The factors for exposure given above are for use with the average one inch lens which is standard equipment on most 16mm. cameras. When telephoto lenses are used, about a one half stop larger opening should be allowed than would be used if the one inch lens were selected. The reason for this is that the smaller field covered by the longer focal length lenses gives the subject matter the qualifications of a closeup, compared to the image size which would be obtained if the one inch lens were used from the same distance.

I have gone into considerable detail to give you the factors that I consider in making color pictures. After you have read it all, you will be able to boil it all down to two or three principles, as follows:

1. Learn a scale of light values based on actual test. 2. Adjust one half stop for closeups or distant views. 3. Adjust one half stop for light or dark colors.

The principles of color photography are somewhat different from those of black and white. In black and white photography, we depend upon the differences in light and shade to give us contrast. Therefore, we try to achieve purposely a side, back or contrasting lighting. In color photography, we depend upon the *differences in color* to give us color contrast. Therefore, the best results in color photography are obtained with all the colors evenly lighted with a flat lighting.

Then too, the types of film are vastly different. Black and white panchromatic film has a long exposure scale, or great latitude. It not only can reproduce scenes of great contrast, but also it will take care of tremendous errors in exposure. This latitude, together with automatic printing in the developing process, allows the average amateur considerable leeway in exposure in picture making.

While Kodachrome has the latitude necessary for excellent screen images, its exposure scale has considerably less latitude than that of panchromatic. Therefore, exposure must be estimated much more accurately than for black and white pictures.

I have had to learn most of these factors by tests and picture making experience. The comparatively little time and expense I have gone to in learning these things have amply repaid me in reel after reel of excellent color films.

I sincerely hope that this simple method of judging exposure can be adapted easily by you and your friends. Let me hear from you some time about your results.

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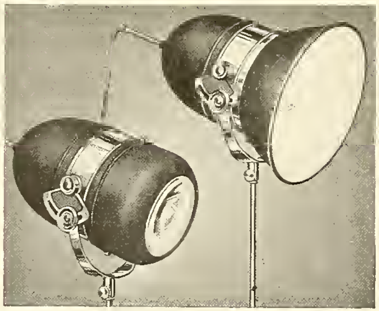

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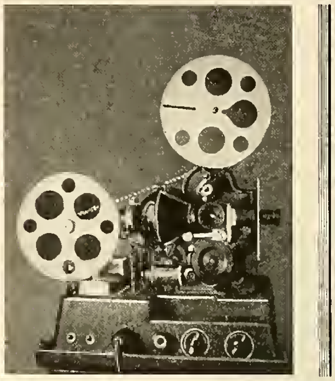
The Amateur Cinema League is primarily a service centre for information, and, in addition to this service of information, it offers film criticism. To go beyond these aids for a few members would manifestly be unfair to the many who do not ask the execution of commissions, while to extend such a service to all members would mean reshaping the operating methods of our organization, and, of course, at a much higher cost for membership. It is believed that the majority of League members do not wish this to be undertaken.

Advertising in MOVIE MAKERS appears only after careful investigation by the publishers of this magazine, who believe that all its advertisers are reputable and trustworthy firms or individuals. Direct dealings with MOVIE MAKERS advertisers will, in the opinion of the League management, be entirely satisfactory to all readers of this publication. In the event of any inconvenience to MOVIE MAKERS readers from this direct dealing, the publishers are always glad to serve as an intermediary in the ensuing discussion between advertiser and client, provided advertisers should not make ready adjustment, which is done in almost all instances.

For these reasons, members are requested not to ask the League to undertake purchases for them, either by sending orders without money, or orders accompanied by cash in advance. It will be necessary for League headquarters to decline such commissions, and time and effort will be saved to both parties if requests are not made.

It should also be made clear that membership in the Amateur Cinema League is not a means of securing discounts on any purchases. The League is a service organization and not an association of purchasers and League management has, from the very beginning, declined to request special discounts for its members.

It is quite true that organizations in other fields do execute purchasing commissions for members and do secure discounts for them, and the Amateur Cinema League does not criticise this method of operation. It merely points



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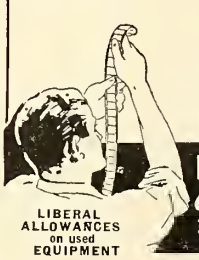

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out that its own ways are different and that its chief effort is devoted to providing accurate and valuable information concerning all phases of individual movie making, which is, everything considered, a large enough job in itself.

Practical films

[Continued from page 385]

the fair for publicity purposes. Among the industrial concerns making extensive use of 16mm. projection are the General Electric Company and the Spreckels Sugar Company. Additional encouragement for users of continuous projectors is offered by the National Park Service, which reports that each of its films has been run 2,000 times and is still usable.

■ Rex Ray, ACL, a missionary in China for the Southern Baptist Church, recently has returned from his headquarters in the Kwangsi Province with several 16mm. pictures of Chinese life and the mission work among the Chinese. These have been screened for the Central Foreign Mission Board of the South Baptist Church, and duplicates of some of the reels will be used on church circuits. The films will provide a preliminary test on the use of 16mm. motion pictures in educating Baptists in this country in the work of the Foreign Mission. While filming in China, Mr. Ray was captured by Chinese bandits who took his money and his film and camera. Mr. Ray escaped but the bandits kept the film and the camera—whether for movie making or possible commercial purposes is not revealed.

Fidgety flora

[Continued from page 389]

are there to keep him from changing his mind and retreating should he lose his nerve. After he gets past the curve and is on the steep, down grade, the highway suddenly changes to a glassy, slippery surface—and the bug is a "goner." Shots which show this clever construction are particularly interesting when equipment makes them possible. A contrasty back lighting treatment will best bring out the fuzzy detail, and for this it is usually necessary to use artificial light. Since few greenhouses are wired, you will want to get permission to have a plant transferred to the office or some other building or workshop where lamps can be used, and this is never difficult. For general black and white work, however, the illumination in the average greenhouse is satisfactory for an aperture of *f*/3.5 on a medium bright September day at ten o'clock in the morning, using supersensitive panchromatic. Modifications of this will be necessary as the day is more or less brilliant or the shooting time gets closer

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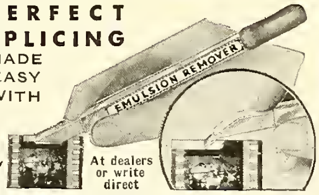
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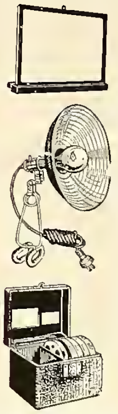
to or farther from noon. Exposure meter tests are indicated, since the light is tricky inside.

You will find other camera fodder in the greenhouse among that large group of plants capable of protective movement. The sensitive plant *(Mimosa pudica)* actually ducks when threatened with danger; its leaves shrivel and its stem droops as if dead, when you touch it with a finger. The tropical wood sorrel will shrink and fold its leaves if you but tap its pot, and the telegraph plant is continuously in motion. These safeguards, utilized to ward off grazing cattle or, perhaps, to protect the plant during the torrential rains and high winds of their native habitats, make unbelievable pictures. Another good subject, which can be bought at most seed stores or novelty shops if it is not on view in the botanical garden, is the Mexican resurrection plant, which can be changed from an apparently dead husk to a verdant, velvety green thing merely by placing it in water. Some "before and after" shots of this, together with some footage exposed during the "resurrection," with the time element established by a clock in the scene, will serve to show that this plant diets during the dry "spell" and opens up to gorge itself on water when it rains.

Beyond these outstanding items, there are many other interesting possibilities in the average botanical garden, all packed with human interest. The officials are always glad to indicate and explain these subjects to any serious inquirer and they will make many suggestions of value. Ask them, for instance, to explain the mechanical operation of a wild sweet pea and how it manages to keep its nectar store closed to every insect but its particular favorite, the bee; ask about the story of the yucca lily, why it blooms only after dusk and how it gives shelter and food to the offspring of one particular moth. Indeed, study almost any flower and you will be amazed to discover that these symbols of purity appear to have but one consuming aim in life, propagation, and the varying methods by which they achieve this end with safety to themselves and their offspring will give you meat for more than one roll of film.

In the field of "action stuff" here, you have one orchid, the *Catasetum,* which actually shoots a sticky disc of pollen at the visiting bee. The disc is shot with force enough to send it two or three feet when unimpeded. Then there is the famous tumbleweed of the plains, which picks itself up bodily and rolls away with the wind, scattering its seeds as it goes, and several other varieties, such as touch me not, cranesbills and the squirting cucumber, which explode when fertile and blow their seeds all over the map. It is quite feasible to demonstrate these things before the lens—and very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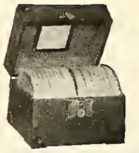
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instructive to vary the action with examples of the means employed by more passive plants to broadcast their seed. Burdock burrs, which cling to the coats of passing animals or the clothing of human beings, are an excellent example; so are the downy parachutes of the dandelion and thistle and the propeller like wings of the maple, the trumpetflower and others which glide or sail in the wind to distant parts and thus avoid the deadly risk of congestion in one particular spot. These principles of mobility are very easy to demonstrate, while the actual details of pods and seeds can be shown more clearly in setups arranged in advance.

Once in the greenhouse and under way, you naturally will find many other fascinating targets for your lens, but we will not go into them now. Without advancing beyond this rough outline, you have the makings of an interesting, surprising and instructive film which will be screened many times on demand. And since permission to work is cheerfully extended to any serious amateur by every botanical garden of which I know, the only remaining thing you need to complete the story is the inclination to go get it!

The clinic

[Continued from page 387]

given stop but, as the camera came closer to produce the view shown, more exposure would be necessary to bring out the full color to the satisfaction of the audience.

Auditorium projection ■ The first rule to observe in showing movies to large audiences is to have as good a screen as possible. The screen cannot be too good and yet it is often very bad. The average white screen used for lantern slide work in small auditoriums will be found to be very dirty and the picture will be accordingly dim. The size of the picture is often a problem, and the tendency is to produce too large a picture with resultant loss of light, while actually often a smaller, more brilliant image would be more efficient. While there is no standard for such screens, the projectionist soon can discover what picture size looks best from all seats in the house. In any case, try to keep the audience as much in the center of the hall as possible.

Sunlight ■ One of the best methods to insure attractive lighting for black and white pictures is a somewhat dangerous one. It involves shooting more or less into the sun in order to produce highlights that really stand out. Of course, a lens shade is almost indispensable and, when shooting at the shadow side of a subject, an increase in exposure is necessary. Nearly every kind of a shot in black and white lends itself to this species of back lighting. Don't be afraid to take a shot with the sun at an angle behind the subject. If no deep lens shade is available, have somebody hold a hat so that it will shade the lens from the direct rays of the sun.

Speeds ■ Through the courtesy of Photo Utilities, Inc., distributors of the Photoscop Exposure Meter, we are able to give the latest speed ratings in Scheiner degrees for use with that meter. The ratings, which are for that meter only, are as follows:

	Daylight	Mazda
Ciné-Kodak Eight Film	16	13
Ciné-Kodak Safety Film	17	13
Ciné-Kodak Panchromatic Film	18	15
Ciné-Kodak Supersensitive Panchromatic	23	20
Kodachrome	14	12 without filter; with filter—9
Panchromatic 16mm. negative	18	15
Plenachrome 16mm. only	20	16
Agfa Panchromatic	18	15
Agfa Superpan	23	20
DuPont non halation grayback negative	19	16
DuPont non halation grayback special negative	24	21
Kin-O-Lux No. 1	15	11
Kin-O-Lux No. 2	17	13
Mono Film	17	13
Filmopan Straight Eight Film	20	17

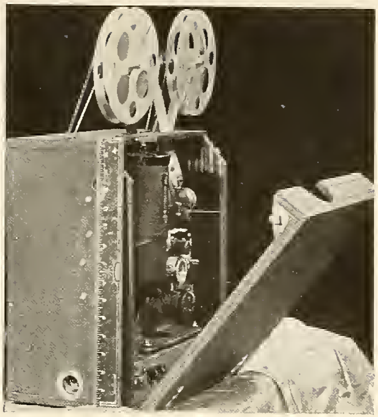
These speeds are given as the best information available and, as furnished, MOVIE MAKERS assumes no responsibility as to the absolute correctness of the ratings.

Setting music to color

[Continued from page 386]

other tree trunk, "panoraming" immediately to the right to introduce another view, holding the camera stationary when the second scene is before the lens. (A continued panorama will spoil the effect.) If care is taken in matching the two trunks and if the lighting is similar, the screened picture will show a tree trunk wiping off one scene and bringing in another.

If you live in the neighborhood of a lumber camp, you can build up drama in your tree picture by filming the felling of a forest giant. Film the men in red jackets handling the saw, muscular fingers grasping the axe handle, chips flying, a closeup of an iron jawed fellow with hand cupped around his mouth and yelling, "Timber-r-r!", and finally the tree crackling to the ground. If necessary, draft your friends in the rôles of



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lumberjacks to carry on the continuity.

To further the mood, follow this sequence with long shots of barren, logged over regions, uninhabited by game. Include a view of a fire swept area with second growth timber popping through. Then swing to medium and near shots of better timber, gradually revealing larger and larger trees until you finally unfold your most striking shot—a forest of pine against a setting sun—for the fade out.

Since much will depend upon individual ingenuity, the wide awake amateur will need no further details in handling. Perhaps the hardest, yet most enjoyable, job of all will come in editing the film. Don't expect to splice in all your shots and don't include scenic views which require "alibis" when projected.

Play the recording through several times before you cut the film. Figure out where your particular shots will fit into a sequence when matched with the music and words on the disc. Note the amount of time required to play the record. The speed should not be so slow that it will distort the music. It has been found by actual test that an average record, traveling at an average speed of seventy six revolutions a minute, will require approximately three minutes and twenty seconds to play out. This is slightly less than the amount of time needed to project one hundred feet of color film. If you cannot confine your subject to one reel, double the footage and play the record through twice.

Once the proper speed is determined, this should not be varied in projecting. The disc can be played on an upright or portable phonograph located in the same room or by means of a dual turntable outfit, which, of course, will give you much greater facility. With such an aid, you can fade in an introductory piece and then, having established a mood, shift to the record presenting the main theme.

Amateur clubs

[Continued from page 393]

loan exchange for *California Missions*, a production by Mr. Cadarette. W. A. Harrison has addressed the 8mm. group on the use of filters with this film width, while R. E. Merville has demonstrated numerous homemade gadgets and accessories of his own design.

Picnic for L. A. ■ Members of the Los Angeles Cinema Club, in California, were entertained recently at the club's annual picnic, held this year at Big Tujunga. Pictures, games, food and more pictures were the feature of the day. The film records will be screened at a later meeting. Color photography, on 35mm. and on 16mm. film, was discussed and demonstrated with selected pictures by Ray Fernstrom, professional newsreel cameraman, at a recent program. Mr. Fernstrom has lately returned from Europe, where he was working exclusively on polychromatic stock.

Films for cures

[Continued from page 384]

resultant picture gives an excellent view of the lower, interior margin of the foot.

Closeups are of great value in showing paralyses of muscle groups and in revealing deformities due to injury or disease. If the paralysis is unilateral, as is often the case, excellent results can be obtained by comparing the movements of the two sides. Suppose, for example, that there is paralysis of some of the muscles that move one foot. A closeup is shown of the two feet together, then the patient is told to move the good foot in various ways to demonstrate the normal range and type of motion. He is then instructed to go through the same motions with the paralyzed foot. A variation of this method can be made by having the patient try to make the same motions with both feet simultaneously.

If the paralyzed muscles involved are those moving a large joint, such as the muscles which extend the knee, another technique can be used. The patient is seated on a table with his legs hanging over the edge. First the normal extension of the good side is pictured, then the lack of power to extend the paralyzed side is shown. As the patient tries, with all his will power, to extend the paralyzed muscles, the impulse extends to all the muscles of the front of that leg, and the toes are turned up. An assistant then lifts up each foot, holding it by the toe so that the knee joint is fully extended. The patient is then told to let his unparalyzed leg down slowly, when the assistant releases the foot; this slow fall is photographed. Then the foot on the paralyzed side is released and, because of the loss of muscle tone, this foot falls rapidly and swings with a peculiar flail like motion which shows very clearly in the picture.

The use of angle shots in closeups of deformities is of especial value. The photographer must consider many possible viewpoints and select those that show the deformities and the altered functions most effectively. Different angles can be used to stress limitations of different types of motion. With cameras having a focusing lens mount, such pictures may be taken as close as two feet from the subject. A fixed focus camera with a four foot portrait attachment was used in this work. It was found that, at this distance, the hand and wrist or the foot and ankle filled the view finder well and gave clear, detailed pictures. These pictures, when projected, were actually somewhat larger than the subject.

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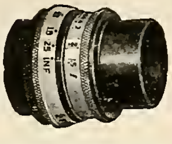

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In cases of non union of fractures, marked bony deformities and widespread destructive bone infection, the X-ray studies can be incorporated in the movie film. To accomplish this, the X-ray film is put in a viewing box and the camera is so placed that the whole field is filled with the film. Any light showing around the margins of the X-ray picture should be screened off with strips of cardboard or by the automatic side curtains of the box. This requires that the camera be quite close to the X-ray film, so it is necessary to use a lens with focusing mount or accessory lenses, like those used in title making. To get the right exposure, a test strip of film may be made or an exposure meter can be used. After the correct stop has been determined, it can remain the same for all scenes of films used on that viewing box. In movies of X-ray films, fine changes, such as fine linear fractures, early bone infection and early tuberculosis, do not show up very well.

During the winter, the pictures were taken inside in the room used for the regular still photography of the University Hospital. The dark hangings in this room made the pictures of the patients stand out better than those taken on the roof, but the small size of the room made it difficult to get long enough views of the patients walking about. By taking many short views of them coming and going, the necessary length of scene was obtained, but a somewhat jerky effect was produced because of the brevity of the individual scenes. In general, the pictures showing gaits were inferior to those taken on the roof, but the closeups were excellent. With a larger room and increased lighting facilities, better pictures could be made inside than on the roof. A wide angle lens would be a great help where it is difficult to get full length views.

News of the industry

[Continued from page 392]

Correction ■ In *News of the Industry* in the August Movie Makers, the prices of certain Victor projector models unfortunately were given incorrectly. The price of the Victor Model 10 Regular (500 watt) is $132.50, while that of the Model 20 Super Hi-Power (750 watt) is $148.00.

RCA school equipment ■ To meet the special requirements demanded of 16mm. sound on film projectors in school auditoriums and similar halls, a new type of loudspeaker has been developed by the engineers of the RCA Manufacturing Company, Camden, N. J. This is the RCA Directional Baffle Speaker, which is already in use in the theatrical field. It is designed to provide greater coverage and better sound quality in long halls. It is

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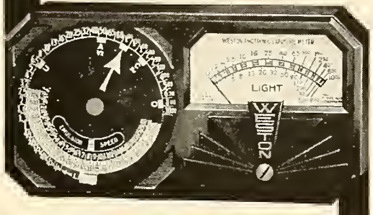
● NEED



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CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: W. L. Martindale, 9477 Santa Monica Blvd.
Fresno: Laval Co., Inc., 1319 L St.
  Potter Drug Co., 1102 Fulton St.
Glendale: A. L. Kirkhuff Camera & Movie Supply, 148 S. Brand Blvd.
  Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Bell & Howell Co., 716 N. La Brea Ave.
  Camera Mart, 1652 N. Cahuenga Blvd.
  Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
  Richter's Photo Service, 7901 Santa Monica Blvd.
Long Beach: Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair, 306 W. Washington Blvd.
  C. & W. News Stand, 711 N. Western Ave.
  Craig Movie Supply Co., 1053 South Olive St.
  Eastman Kodak Stores, Inc., 643 S. Hill St.
  John R. Gordon, 1129 S. Mariposa Ave.
  T. Iwata Art Store, 256 E. First St.
  Marshutz Optical Co., 518 W. 6th St.
  Peterson's Camera Exchange, 356 S. Broadway.
  Schwabacher-Frey Co., 736 S. Broadway.
  Spindler Camera Service, 756 S. Broadway.
  Victor Animatograph Corp., Quinby Bldg., 650 S. Grand Ave.
  Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Oakland: Eastman Kodak Stores, Inc., 1918 Broadway.
  Oakland Camera Exchange, 376 14th St.
  Sherman, Clay & Co., H. C. Capwell Bldg.
  Smith Bros., 1721 Broadway.
Pasadena: Flag Studio, 59 E. Colorado St.
  Harold A. Parker Studio, 479 E. Colorado St.
  F. W. Reed Co., 176 E. Colorado St.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Kimball-Upson Co., 1030 K St.
  Magneto Shop, 1020 14th St.
  Frank McDougal, 1017 10th St.
San Diego: Bunnell Photo Shop, 1033 Sixth Ave.
  Eastman Kodak Stores, Inc., 419 Broadway.
  Harold E. Lutes, 958 Fifth St.
San Francisco: Camera Shop, 145 Kearny St.
  Eastman Kodak Stores, Inc., 216 Post St.
  Hirsch & Kaye, 239 Grant Ave.
  San Francisco Camera Exchange, 88 Third St.
  Schwabacher-Frey Co., 735 Market St.
  Sherman, Clay & Co., Kearney and Sutter Sts.
  Trainer-Parsons Optical Co., 228 Post St.
San Jose: Sherman, Clay & Co., 273 S. First St.
  Webb's Photo Supply Store, 66 S. First St.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: J. W. Collinge, 19 E. Canon Perdido St.
Santa Monica: W. W. Martindale, 3rd & Bway.
Santa Rosa: Santa Rosa News Agency, 408 Mendocino Ave.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Holden Drug Co., 345 E. Weber Ave.
  Logan Studios, 20 N. San Joaquin St.

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  Eastman Kodak Stores, Inc., 626-16 St.
  Haanstad's Camera Shop, 404 Sixteenth St.
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St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
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    105 N. Wabash Ave.
  Eastman Kodak Stores Co., 133 N. Wabash Ave.
  Fair, The, Dept. 93, State, Adams & Dearborn Sts.
  Marshall Field & Co., Photographic Dept., Sec. 59, State and Washington.
  Lyon & Healy, Inc., Wabash Ave., at Jackson Blvd.
  Movie Supply Co., 844 S. Wabash Ave.
  Norman-Willets Co., 318 W. Washington St.
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  Von Lengerke & Antoine, 33 S. Wabash Ave.
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Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Peoria: Peoria "Fo-Dax" Photo Co., Jackson at Glendale.
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Lexington: W. W. Still, 129 W. Short St.
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  Sutcliffe Co., 225-227 S. 4th Ave.

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  Folkemer Photo Service, 2814 Rayner Ave.
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    Hotel Statler.
  FILM LIBRARY OF NEW ENGLAND, 239 Columbus Ave.
  Ralph Harris & Co., 30 Bromfield St.
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Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
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  Detroit Camera Shop, 325 State St.
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  H. C. Film Service, 12191 Ilene Ave.
  J. L. Hudson Co., Dept. 290.
  E. B. Meyrowitz, Inc., 1242 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 56 Monroe Ave.
  Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
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(Continued on page 408)

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The period for the annual selection of the Ten Best Non Theatrical Films of 1935 will close October 31st. Be sure that one of your films is represented in the work that is considered for this annual honor. Send in a film for review if you are a League member, and the picture will be examined automatically for the Ten Best. In addition, you will have the advantage of a careful criticism of your work. If you are not a League member, simply address your film to MOVIE MAKERS, marking the label, "For Ten Best Consideration" and be sure that a return address is included. Your reel will be projected, studied and returned promptly.

All amateur or other non theatrical work is considered—8mm., 9.5mm., 16mm. or 35mm.—black and white or color—silent or sound. The basis of selection is as broad as the League's field of service!

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interchangeable with the regular speaker supplied with the RCA 16mm. sound projector and may be had as alternative equipment at no additional cost.

Flexorine ■ Roscoe Laboratories, 367 Hudson Street, Brooklyn, N. Y., offer Flexorine, a new fluid intended to take the place of water for use in humidifying film. A few drops are shaken on the humidifying pad of the reel can, and it is claimed that, by this means, the film will be preserved and kept flexible for a long time. The company also markets Filmrite, a solution for cleaning film without injury to emulsion. This fluid also may be used for humidifying purposes.

Featured releases

■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ BASS CAMERA CO., Chicago, Ill., has in preparation a new catalog of 16mm. sound on film library subjects which are offered on a rental basis.

■ BELL & HOWELL CO., Chicago, Ill., announces that *Thunder Over Mexico,* seven reels, has been included in the Filmosound Library. This unusual feature, produced by Sergei Eisenstein, has been enthusiastically received in American universities as part of motion picture courses, it is said, and arrangements have been made for distribution in Great Britain. Other Filmosound releases offered are: *N'Manga,* a two reel film of native life in Central Africa; *The Masked Raider,* two reel film of raccoon hunting which will be of especial interest to children; *South Seas,* one reel, another chapter of the Zane Grey's Scrapbook series.

■ CINE CLASSIC LIBRARY, Brooklyn, N. Y., has sound on film library subjects for sale.

■ EASTIN FEATURE FILMS, Davenport, Iowa, has a rental library of sound on film and silent motion pictures.

■ EASTMAN KODAK CO., Rochester, N. Y., offers Cinegraph releases which include travelogs, comedies and cartoons, among others; both 16mm. and 8mm. subjects are available.

■ FILM LIBRARY OF NEW ENGLAND, Boston, Mass., acts as distributors of 16mm. sound films on a sale or rental basis; features, comedies and novelties are offered.

■ WALTER O. GUTLOHN, INC., New York City, has 16mm. sound on film subjects in which the following players are starred: Will Rogers, Mary Pickford, Paul Whiteman, Myrna Loy, Rudy Vallee, Ginger Rogers, Victor McLaglen, Joe E. Brown, Lupe Velez and Wheeler & Woolsey.

■ HARTLEY-LEONARD PRODUCTIONS, New York City, continues to release *The Real New York,* a 16mm. travelog of New York as it is today.

■ HOLLYWOOD CINE FILM DISTRIBUTORS, Hollywood, Calif., offers a catalog of new 16mm. releases which they handle.

■ IDEAL PICTURES CORP., Chicago, Ill., has a complete rental library of 16mm. and 35mm. silent and sound on film subjects; 8mm. films also are offered and a catalog is available.

■ KODASCOPE LIBRARIES, INC., New York City, offers two comedies: *Smithy,* with Stan Laurel in the construction business; *Don't Park There,* with Will Rogers on the trail of an elusive parking space for his car.

■ MAJOR FILM LABORATORIES, New York City, have sound on film features, comedies and shorts for rent or for sale.

■ NU-ART FILMCO, New York City, has sound on film dramas, comedies, adventures, travelogs, musicals and cartoons and will be glad to give information about them on request.

■ REGINA PHOTO SUPPLY, LTD., Regina, Canada, has, for Canadian distribution only, 16mm. sound on film features and short subjects. A descriptive catalog of rental subjects will be sent on request.

■ Y.M.C.A. MOTION PICTURE BUREAU, New York City and Chicago, Ill., has a new catalog available, listing free and rental 16mm. films, both silent and sound.

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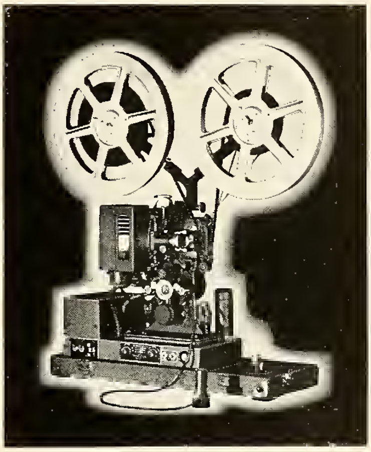

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(Continued from page 406)

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Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
  National Camera Exchange, 5 S. 5th St.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
  H. W. Fisher Photographic Supplies, 381 Minnesota St.
  E. B. Meyrowitz, Inc., 358 St. Peter St.
  St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Calvin Co., B. M. A. Bldg., Union Station Plaza.
  Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Louis: Aloe's Optical Co., 707 Olive St.
  Eastman Kodak Stores, Inc., 1009 Olive St.
  Erker Bros., 608 Olive St.
  Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
  W. Schiller & Co., 6 S. Broadway.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
  Lawlor Sporting Goods Co., Inc., 1118 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
  J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
  Milton Mendelwager, 182 W. 49th St.
East Orange: H. C. Deuchler, 541 Main St.
Hawthorne: Hawthorne Home Movie Service, 142 Cedar Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Dubes' Camera Service, 26 Linden St. (Display at 36 Clifton Ave.)
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
  L. Bamberger & Co., Dept. 290.
  Firemen's Pharmacy Co., 765 Broad St.
  Motion Picture Camera Exchange, 38 Park Pl.
  J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Sykes Drug Store, 179 Market St.
  Walker Radio & Elec. Co., 318 E. 33rd St.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.

NEW MEXICO

Albuquerque: Compton Studio, 302½ W. Central Ave.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

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  F. E. Colwell Co., 465 Broadway.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
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  L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
  Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
  Amateur-Home-Movies, 194 Greenpoint Ave.
  Buddy's Novelty Shop, 785 DeKalb Ave.
  Camera Corner, Inc., 80 Willoughby St.
  CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
  H. B. Kay, 40 Linden St.
  Geo. J. McFadden, Inc., 202 Flatbush Ave.
  PARK CINE LABORATORY, 1250-51st St.
Buffalo: J. F. Adams, Inc., 459 Washington St.
  Hauser Bob, 11 W. Tupper St.
  Buffalo Photo Material Co., 37 Niagara St.
  Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
  United Projector & Film Corp., 228 Franklin St.
Hempstead: Agnew's, 47 Main St.
Howard Beach: Heller's Pharmacy, 100-20 159th Ave.
Ithaca: Treman, King & Co., care of George E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
New Rochelle: Camera Craft Shop, 673 Main St.
  Ollie V. Crennan, 498 Main St.
New York City: American News Co. and its Subsidiaries, 131 Varick St.
  Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
  J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
  Broadway Camera Exchange, 1595 Broadway.
  City Radio, 42 Cortlandt St.
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  Davega, Inc., 111 E. 42nd St.
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    235 W. 23rd St.
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  Joseph P. Hackel, 53 West 57th St.
  Harry's Camera Exchange, Inc., 317 W. 50th St.
  Charles H. Huesgen & Sons, 22 E. 42nd St.
  Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
  LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
  MacLean-Gordon Co., Inc., 10 W. 33rd St.
  Madison Mart, 403 Madison Ave.
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  E. B. Meyrowitz, Inc., 520 Fifth Ave.
  Henry Mielke, Inc., 242 E. 86th St.
  Mogull Bros., 1944 Boston Rd.
  MOTION PICTURE CAMERA SUPPLY, INC., 723 Seventh Ave.
  New York Camera Exchange, 109 Fulton St.
  Newman's Camera Exchange, 1192 Sixth Ave.
  Parker and Battersby, 46 W. 50th St.
  RAB SONS, 1373 Sixth Ave.
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  Henry Westpfal & Co., 4 E. 32nd St.
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Schenectady: J. T. and D. B. Lyon, 236 State St.
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  M. O'Neil Co., Dept. 19, 51 Main St.
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  Groshan Graphic Arts Co., 221-2nd St., N.E.
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  Home & School Movies, 177 Benita Ave.
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  Reeves Camera Store, Perrine Bldg. Lobby.
  Veazey Drug Co., 135-7 W. Main St.
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  Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
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Nashville: G. C. Dury & Co., 420 Union St.
  Mills Book Store, Camera Dept., 703 Church St.

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  Lord Optical Co., 704 Main St.
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Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.
  H. H. Page, 115 N. 6th St.

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VIRGINIA

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McGaheysville: Cine Picture Service, East River Drive.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

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Madison: Photoart House, 413 State St.
  Photocraft, 305 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & 4th St.
  Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
  Gimbel Bros., Kodak Dept., E. Wisconsin & N. Plankington.
  Photoart House, 844 N. Plankinton Ave.

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  Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.
  Hawaii Film Supply Co., 148 S. Beretania St.

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Ancon: Lewis Photo Service, No. 1 Fourth of July Ave.

PUERTO RICO

San Juan: Carbia Bros., P. O. Box 828.

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Alger: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

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Buenos Aires: Casa Rodriguez, Maipu 277.
Cia Sud Americana Foto-Cine-Optica, Corrientes 624.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

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Kinelab Film Service, Adams' Bldg., 484 George St.
Kodak (Aust.alasia) Pty., Ltd., 379 George St.
Swain & Co., Ltd., Pitt St.

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Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

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Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings', 93 Brisbane St. (next Quadrant).

Victoria

Melbourne CI: Charles W. Donne, 157-159 Elizabeth St., Cor. Bourk St.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., The Block, 284 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna I: Foto-City, Karntnerstrasse Nr. 45.

BELGIUM

Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.
J. Van Dooren, 26 Rue Leabeau.

CANADA

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Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

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Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406.

Ontario

Toronto: Associated Screen News. Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30. 190 Yonge St.
Screen & Sound Service, Ltd., 156 King St., W.
Robert Simpson Co., Ltd., Dept. 202.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
Gladwish & Mitchell, Dominion Square Bldg.
Metropolitan News Agency, 1248 Peel St.
Screen & Sound Service, Ltd., 1242 St. Catherine's St., W.
Street Photo Supply Co., 1479 St. Catherine St., W.

Saskatchewan

Regina: Bird Films. Ltd., 2325 Eleventh Ave.
REGINA PHOTO SUPPLY, LTD., 1924 Rose St.

CHINA

Shanghai: China News Co., 447 Szechuen Rd.
Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
V: Kodak Aktieselskab, Ostergade 1.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Noordwijk 38.
Soerabaia: Kodak Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pacha St. and Ramleh Sta.
Cairo: Kodak (Egypt) S. A., Midan Ibrahim Pacha, Continental Bldg.
20 Sharia Maghraby.

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Birmingham: Harrisons-Opticians, Ltd., 86 Worcester St.
Blackburn: Edwin Gorse, 86 Accrington Rd.
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Bristol: H. Salanson & Co., Ltd., 20 High St.
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Harrogate: A. R. Baines, 39 James St.
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J. Lizars, 71 Bold St.
London: E. C.: City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
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59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
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J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
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Durbin's, 66 Broadway, Ealing.
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Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).
Staffordshire: John Martin, 66 Derby St., Leeks.
Stockport: Hidderley Radio Sales, 48 St. Petersgate.
Yorkshire: The Midland Cine Service, 19a Briggate, Shipley.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Monte Carlo: Kodak Pathe S. A. F., 6 Blvd. des Moulins.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabls. J. ChOtard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat, 95 rue des Petits-Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361.
Hague: Kodak, Ltd., Noordeinde 10-10A.
Hans Nieuwenhuis, Thomsonlaan 57-59.
van Hoytemastraat 51-53.

INDIA

Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart. 160 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., Ltd., 154 Dharamtolla St.

IRISH FREE STATE

Dublin C.1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co.. Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mexico City: American Photo Supply Co., S. A Avenida Madero No. 43.
Casa Calpini. S. A., Av. Madero 34. Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger. V. Carranza 11.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 70 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskompani, Postboks 125.
J. L. Nerlien, A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., (Antigua Casa. Lemare & Co.), Villalta 220, Apartado No. 813.

POLAND

Warsaw: M. Arct, 35 Nowy-Swiat.

SCOTLAND

Aberdeen: J. Lizars, 118 Union St.
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St., C1.
381 Sauchiehall St., C. 2.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House. 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia. S. A., Ronda Sant Pere 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Louis Stalder (Photo Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.

Dealers Listed in Black Face Italics Are Advertisers in

Smithy

Through mistaken identity, Smith (Laurel) receives orders for another Smith to construct a house. Knowing nothing and bungling everything, he continually risks his own life and those of his fellow workers, to the great amusement of the audience.

Don't Park There

Will Rogers goes to town for a bottle of liniment, but cannot find a parking space near a drugstore in Ogden or Salt Lake City, so goes on to San Francisco, Seattle, Los Angeles and El Paso. Will's characteristic titles greatly enhance the enjoyment of the spectators.

We have recently secured a conviction, in a United States Federal Court, of parties duping our copyrighted Library subjects.

Film purchasers should exercise caution in purchasing subjects listed in our current catalogues.

Catalogs
16mm. Silent
8mm. Silent
16mm. Sound-on-Film

Kodascope Libraries, Inc.
33 West 42nd St. New York City

Closeups — What filmers are doing

EVERY Sunday evening for the last five years (weather permitting) August Tornquist, ACL, has gathered the neighborhood children with his own brood of three on the side lawn of his home in Annadale, L. I., and presented for them a two to three hour program of substandard motion pictures. Grownups and occasional couples of oblivious young lovers generally sneak into the back rows, behind the children, admits Mr. Tornquist. His own films, supplemented by reduction prints of theatrical dramas and cartoons, make up the programs, and on rare occasions there is a film presented featuring the children themselves. For the last three years, Mr. Tornquist has filmed the graduation ceremonies, the class and faculty of the public school near his home.

FOLLOWING his fifth Annual Movie Party, which was essentially a coöperative presentation of his own and his guests' films, Duncan MacD. Little, ACL, of New York City, recently held a "one man show" in movies. Prominent among the guests at this cinema soirée were many of Mr. Little's friends and acquaintances in the amateur motion picture industry, as well as representatives from neighboring movie clubs. The program of films, entirely accompanied by music and sound effects, included *Leaves from an Old Scrapbook*, *A Picnic at West Point*, *The Circus Comes to Town* and *The Making of Canadian Homespun*, all by Mr. Little. Edward K. Warren, ACL, handled projection while Mr. Little managed the double turntables.

IT WAS, as many will remember, a pretty tough time for filming on the morning, early this summer, when the giant *Normandie* first steamed into New York harbor. Mist, smoke and steam hung over the water, defying filters; the great new queen of the seas trailed her own white clouds of glory like a bridal veil. Pretty generally, one pressed the button and hoped for the best. Albert J. Ohlson, ACL, however, seems to have had other ideas on the subject. First of all, he chose color film rather than black and white, thus, as much as possible, making the weather conditions contribute to the picture rather than hinder it. Secondly, he stationed himself on the top of the Whitehall Building, seventeen stories above the water and smack at the tip of Manhattan, above the Battery. From that vantage point, his camera and the color film were able to catch the whole show unhindered by mist or steam—and with breath taking beauty throughout. If you don't think the *Normandie* is the biggest thing ever, you should see her *just* fit into frame proportions when filmed with a one inch lens from seventeen stories up! Scarcely one giant stack gets on the screen through a four inch telephoto.

IN Toronto, Canada, 12th Century France is flowering again, as A. Scott Moorhouse, ACL, progresses with his film treatment of the ancient, beautiful tale of Héloise and Abelard. Planned originally as a complete black and white production, certain sequences of the film now are being rendered in color to add to the presentation of medieval beauty and pageantry. Mrs. Moorhouse plays the tragic rôle of Héloise, with Leslie Clarke as Denise, her sister, and Charles A. Belcher as the romantic cleric. S. F. D. Sampson, ACL, is in charge of photography, under the direction of Mr. Moorhouse.

Actors costumed for shot in film of Héloise and Abelard based on medieval romance

HAMILTON H. JONES, ACL, of Buffalo, N. Y., is at it again. Loaded with color film and bursting with new ideas for scenic picture treatments, he is once more roaming the roads and lakes of Ontario, seeking a new version of *Under the Maple Leaf*, his Honorable Mention winner of a couple of years back. You may recall that it was in accompaniment of this delightful picture that Mr. Jones introduced to amateur movie making his special system of dual turntable sound effects and music which has since proved so widely popular. A recently completed production by Mr. Jones is *The Pageant of the Miniature Iron Horse*, in which he has traced faithfully the development of toy trains, from the first tiny models drawn across the floor by string to the latest streamlined leviathans of the small rails.

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to Movie Makers. New classified advertisers are requested to furnish references.

■ Movie Makers does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word	Minimum Charge, $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: Save money and obtain absolute satisfaction. Bass Bargains are real. Clearance of used but good as new meters: Weston 617 Type 1 with case, $8.50; Weston 617 Type 2 with case, $13.50; Weston Leica meter, Model A, $12.50; Rhamstine photo electric meter, latest model, $9.50. Latest Victor Model 5, like new, 25mm. *f*/3.5, 1″ Wollensak *f*/1.5 foc. mt., 4″ telephoto *f* 4.5, $164.50; like new Victor Model 5 with reverse, with 1″ *f*/3.5 lens, $115.00; Bell & Howell 70C with spider turret, fitted with 1″ Cooke *f*/3.5, 1″ Cooke *f*/1.8, 4″ telephoto *f*/4.5, complete in solid leather case, $77.50; Bell & Howell 70A with 1″ Cooke *f*/3.5 and case, $42.50; Filmo 70A with 1″ Cooke *f*/1.8 and carrying case, $57.50; 100 ft. Agfa Ansco 16mm. cine camera, 1″ *f*/3.5 lens, $24.50; Cine-Kodak Model A *f*/3.5 lens, $24.50; S-10 Zeiss Kinamo, Zeiss *f*/2.7 lens, like new, $27.50; DeVry Model 47, 100 ft. automatic 16mm. camera, 20mm. *f*/3.5 lens, $21.50; Bell & Howell projector, Model 57, 250 watt 50 volt bulb, voltmeter and case, $67.50; Keystone Special projector, 200 watt bulb, complete with 400 ft. reel, motor drive, $23.75; Bell & Howell Model 57 projector, 200 watt with hi-power cond. and case, $50.00; 500 watt RCA sound on film projector, complete with amplifier, 1600 ft. arms, ready to use, listing at $395.00, at $167.50; slightly used Stewart-Warner 16mm. sound on disc. complete with amplifier, 500 watt projector at $97.50. Lens Bargains: 15mm. Wollensak, new type. *f*/2.7 fixed focus, $30.00; 1″ Wollensak *f*/1.5, new type foc. mt., $30.00; 2″ new model Wollensak telephoto foc. mt., $22.50; 4″ Wollensak *f*/4, $32.50; 20mm. Graf Anastigmat *f*/3.5, fixed focus, C mount, $5.50; 25mm. Carl Zeiss Tessar *f*/2.7 focusing C mount, $19.50; 3″ Goerz telephoto *f*/4.5 micrometer focusing B mount, $22.50. Bell & Howell Character Title Outfits, complete, ready to use for 70A or 70D cameras, each $14.50; precision made adapters for Stewart-Warner Model B Hollywood cameras permit you to use any lens, $3.50; titlers for Stewart-Warner 16mm. or 8mm. camera, $3.75; medium weight two section pan and tilt cine tripod, $9.75; Willo Cinemeter. accurate, dependable, complete with case, $5.15; Leitz distance meter, cine model, $7.50; new Bell & Howell rewind and splicer on board, $11.00 value, at $7.75; Keystone geared rewinds, each $1.25; Badgley Automatic Dissolve, $18.50; new style B sport cases for Filmo 70A or 70D. $7.50. Send for Bass Bargaingram No. 215. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ SELECTED 16mm. library films in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ SIMPLEX FADING GLASS, guaranteed to make the popular fade-in and fade-out effects, $2.00; GOLD SEAL SUPERSCENICS, 100 ft. 16mm. film subjects, $4.50 each; send for list of various subjects. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ BARGAINS, used sound projectors, parts, soundheads, turntables, amplifiers, horns; catalog mailed. S.O.S. CORP, 1600 Broadway, New York.

■ HAVE YOU Sunny Schick's 10th Anniversary Bargain catalogue—over 200 real bargains—sent free. SUNNY SCHICK, Fort Wayne, Ind.

■ $34.50 ALLOWANCE FOR YOUR *f*/3.5 Eastman Cine Eight on the new Bell & Howell 8mm. camera; exceptionally liberal allowances for your still or movie equipment on anything photographic. NATIONAL CAMERA EXCHANGE, Established in 1914, 5 South Fifth St., Minneapolis, Minn.

■ FREE 16mm. bargain lists; projectors, $1.00 up: films, 35c. up; used Cine-Kodak B camera, $17.50. HOME MOVIE SERVICE, Box 32, Easton, Pa.

■ SELLING OUT ALL USED CAMERAS, PROJECTORS. FILMS. ROBERT BLOCK, 317 W. 48th St., NEW YORK.

■ REGULAR $29.50—16mm. movie camera for $24.75; $3.00 monthly; guaranteed movie equipment on EASY TERMS! Free catalogue. ELDER, Dept. 201 L, Chelsea, Mass.

■ 35MM. DeBrie Model L outfit, finest equipment, five lenses, motor, with tripod, cases, extras. Worth over $2000.00; like new condition; price $775.00. Send for photo and description. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ 16MM. SOUND ON FILM equipment. attached to your projector, $95.00 up; complete 16mm. sound film machines, $125.00 up; trade in your projector. TRUETONE SOUND SERVICE, 46-53 11th St., Long Island City, N. Y.

■ EASTMAN Cine-Kodak Special, used but in perfect mechanical condition, priced at $295.00; Eastman Model A with *f*/1.9 lens, new condition, $50.00; Victor Sound on Films, 750 watt Animatophone Demonstrator, $365.00. NATIONAL CAMERA EXCHANGE, Established in 1914, 5 S. Fifth St., Minneapolis. Minn.

■ ROLLER SCREENS 22″x30″; metal case with tripod; $15.00 value, $2.00 each. Brilliant white with opaque back; money back guarantee; KODACOLOR filters, $2.50 each; Kodascope A-B and Filmo models. CAMERA EXCHANGE, Tewksbury, Mass.

■ SEE our list of September specials of used movie equipment on page 395. WILLOUGHBYS, 110 W. 32nd St., New York City.

MOVIE MAKERS

annual selection of the

Ten Best Non Theatrical Films of 1935

will be announced in the December number.

Films of non members of the League as well as those of members are eligible for this honor. Let us see *your* candidate for the

1935 TEN BEST

The annual choice of the Ten Best films is made by the editorial staff of Movie Makers from all of the many splendid films seen by them during the year at League headquarters. The cine work reviewed represents the cream of amateur and non theatrical filming and, consequently, a place on Movie Makers annual Ten Best is the greatest honor offered filmers.

There are no restrictions and no regulations save that the pictures must be sent to the League or to Movie Makers for review.

All films sent to the League's consultants for advice or criticism are considered automatically for this honor. If you are a League member, send in a reel for criticism. receive the benefit of the League's review service and make yourself eligible for consideration for the 1935 TEN BEST.

The period for the selection of the 1935 TEN BEST will conclude October 31st.

Get your pictures in early!

MOVIE MAKERS
105 West 40th St., New York, N. Y.

■ FAST LENS. Hugo Meyer *f* 1.5, list $84.00, price $50.00; 39″x52″ Ray-flex headed screen on tripod, $18.50; 9′x9′ matte white sound screen, on roller, $19.50; 3 button microphone, list $15.00, price $5.00; all previous items new. 8mm. slitter, $25.00: Victor 12A S-O-F Animatophone, list $395.00, price $195.00; B & H Filmophone, 750 watts. splicer and all accessories, cost over $800.00, price $350.00. J. C. HAILE & SONS, 215 Walnut St., Cincinnati, Ohio.

EQUIPMENT WANTED

■ WANT for cash professional 35mm. Bell & Howell or Mitchell camera, silent or silenced for sound; 35mm. DeVry automatic motion picture cameras. 70D or 70DA Filmos for cash; write full description and price. IRVING BRAUN, 5125 No. Lotus Ave., Chicago, Ill.

■ WE pay the highest cash prices for any 8mm. or 16mm. cameras and projectors; lenses bought also; write at once. describe fully. SUNNY SCHICK, National Broker, 402 W. Washington, Fort Wayne, Ind.

■ ANY 16mm. or 35mm. motion picture cameras and projectors bought for spot cash. Lenses bought also. Write at once—describe fully. Write Dept. M. BURKE & JAMES, INC., 223 W. Madison St., Chicago, Ill.

■ WANTED: 16mm. library films, "silent and sound on film", any quantity. lenses, etc. J. B. HADAWAY. Swampscott, Mass.

FILMS FOR RENTAL OR SALE

■ 8MM. and 16MM. CARTOONS: Mickey Mouse, Felix, Charlie Chaplin; list free; state width. LINCOLN FILM SERVICE, Box 293-H, Saginaw, Mich.

■ SOUND ON FILM SUBJECTS FOR SALE. Most MODERN high grade features, comedies, cartoons, Mickey McGuires and Chimpanzees and all others at a price you can pay. BEAUTIFUL RECORDING. ALL PICTURES SCRATCH-PROOFED. CATALOGUE No. 1 available. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ WORLD'S greatest "Passion Play" 16mm. (new) 5 reels. Rent or purchase. Write HEMENWAY FILM CO., 37 Church St., Boston, Mass.

FILMS FOR EXCHANGE

■ EXCHANGE EXCLUSIVELY. The HIGHEST GRADE subjects in 16mm. silent at $1.00 per 400′ reel. plus return charges. CATALOGUE No. 26 available. IF YOU ARE PARTICULAR, we ask your patronage. CINE CLASSIC LIBRARY. 1041 Jefferson Ave., Brooklyn, N. Y.

■ 16MM. exchange $1.00 per 400 ft. reel. AMERICAN ANIMATED PICTURES, Arthur Burling, 2265 E. 14th St., Brooklyn, N. Y.

■ EXCHANGE EXCLUSIVELY. SOUND on FILM, offering HIGH CLASS modern features, comedies, cartoons, etc. SERVICE that you will appreciate. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

FILMS WANTED

■ CASH waiting for your 16mm. library films; nothing too big or too small if in good condition. F. NELSON, 35 Church St., Boston, Mass.

TRADING OFFERS

■ SHOTGUNS, TARGET PISTOLS, RIFLES, and guns of every description taken in trade at liberal allowances on all "still" and motion picture equipment; authorized representatives of Eastman, Bell & Howell, Victor, Zeiss, Leitz, Graflex, Weston, etc. NATIONAL CAMERA EXCHANGE. established in 1914, 5 S. Fifth St., Minneapolis, Minn.

■ EXCHANGE; high grade German Westminster Chimes clock; eight day movement; mahogany case. Trade for 16mm. library films. F. A. RITZ. 45 Belmont Ave., Garfield, N. J.

PERSONAL OPPORTUNITIES

■ SALESMAN: Young man, retail store experience, wishes position. BOX 188, MOVIE MAKERS.

MISCELLANEOUS

■ 8MM. OWNERS: Economical titling film; slicers; accessories; duplicating and reducing; other interesting items; information free. Write: FILM SPECIALTIES. Box 458, El Monte, Calif.

■ SALES EXECUTIVE—Experience wholesale, retail; still, movie photography; former cameraman; now employed as manager retail store; references exchanged. BOX 187, MOVIE MAKERS.

Printed by WNU, New York

LENGTH 100 FEET
(30.48 meters)
CINÉ-KODAK
KODACHROME
SAFETY
FILM
WIDTH 16 MM
Made in U.S.A. by
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

Fall Colors

IN THEIR FULL BEAUTY

MULTICOLORED foliage, cloud-banked sky, ruddy cheeks—now you can capture them for your movie screen just as you'll enjoy them this month.

For Kodachrome will mirror all of the seasons' colors. There's nothing artificial about it. No screen pattern...no color fringes—just smooth, even colors in which the living past rises up and repeats itself.

Special equipment? None at all, for nine out of ten shots. Your 16 mm. camera will take Kodachrome movies if it loads with 50- or 100-foot film rolls or "Packette" film magazines. Your 16 mm. projector will show Kodachrome, without filters, just as capably as it projects black-and-white.

Ask your dealer for complete information about Kodachrome—rated by experts as the most important development in home movies in a decade. $4.75 for the 50-foot roll, $9 for the 100-foot roll, $5 for the 50-foot "Packette"—including processing at Rochester, N. Y., only.

EASTMAN KODAK CO.
Rochester, N. Y.

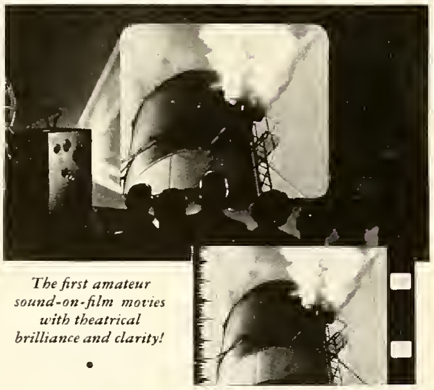
KODACHROME

MAKERS

Magazine of the Amateur Cinema League, Inc.

OCTOBER, 1935 25c

IT'S THE ROAR OF THE WHISTLE THAT MAKES THE MOVIE *LIVE!*



The first amateur sound-on-film movies with theatrical brilliance and clarity!

RCA 16mm. sound-on-film camera makes amazing realistic movies on board ship....

Take the sound of the whistle out of your departure on a winter cruise to the south, and it wouldn't seem right at all. You simply must hear that whistle. So, when sailing time comes, aim an RCA 16mm. Sound-on-Film Camera at the stack, and record not only the sight of the escaping steam, but the mighty bellow of warning and farewell itself. After the trip is over, you can recreate them at any time in your own home.

You will be amazed at the perfection with which all is reproduced. RCA is first with this camera. It drew upon its unrivalled experience in the professional field, in which it has made the sound apparatus for motion picture studios, and actually recorded such hits as "Gay Divorcee" and "Roberta" and many others. The RCA 16mm. Sound-on-Film Camera reflects this unique, this precious experience. No wonder it gives such marvelously thrilling results.

News Reporting

When you go to the game, you can act as a news reel reporter, speaking your running story right into a microphone in the camera itself. No printed titles needed, unless you wish.

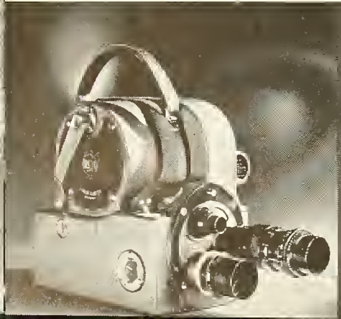
The Actual Sound

To record the sounds of the game—or any other scene—you place a microphone to pick them up, and shoot. That's all there is to it. Synchronization is automatic, always.

Sound and Silent Projector

For best projection results, use the new RCA 16mm. Sound Projector. Takes both sound and silent films. Like the camera itself, it is a simplified adaptation of the finest professional equipment. As easy to operate as a radio. Ask your dealer for a demonstration. Write for catalog.

Synchronizes sound and picture



RCA

16mm. SOUND-ON-FILM CAMERA AND PROJECTOR

VISUAL SOUND PRODUCTS DIVISION

RCA MANUFACTURING CO., INC. CAMDEN, NEW JERSEY

Reproduces sound and picture

See the Game— and SHOW the FOLKS

Simplex Pockette

TRADE MARK REGISTERED

16 MM. MOVIE CAMERA

CONVENIENT TO CARRY

EASY TO OPERATE

REQUIRES NO THREADING

Simplex Pockette
Don't miss shots like this
Convenience is the Outstanding Characteristic of
Simplex Pockette
16 MM. MOVIE CAMERA

INTERNATIONAL PROJECTOR CORPORATION

NEW AUTOMOTION

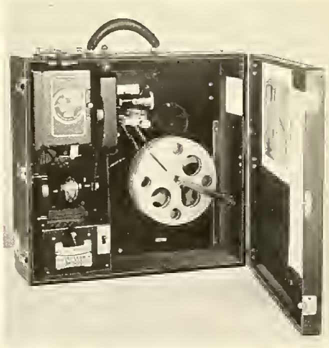
16mm. DOUBLE PURPOSE PROJECTOR

ALL THE ADVANTAGES OF 2″ LENS STRAIGHT PROJECTION PLUS PERFECT DAYLIGHT PICTURES

FOR OVER TEN YEARS, our 16mm. Continuous Projector has served hundreds of the country's leading national advertisers. It has operated continuously, day in and day out, twelve or more hours daily, automatically rewinding; showing the same advertising films over and over again, without an operator in attendance, and has established an enviable record for endurance and quality performance. NOW, we have adapted this sturdy, quality Projector to home use. **We bring to the 16mm. field a Projector which embodies identically the same mechanism; the same design and the last word in dependability and performance, at a price so low as to be almost incredible.**

FEATURES THAT MAKE THE NEW AUTOMOTION AN OUTSTANDING QUALITY PROJECTOR AT AN UNUSUALLY LOW PRICE

1. MERCURY SWITCH—Automatically stops mechanism when end of film is reached or if film should part during projection.
2. EIGHT HUNDRED FOOT REELS, permitting thirty-two minutes projection without change, may be used if desired. One 400 ft. reel furnished with each projector.
3. ILLUMINATION—500 watt standard projection lamp, interchangeable with 200, 300, 400 and 750 watt lamps. While 750 watt lamp may be used, 500 gives adequate brilliance and is furnished as standard equipment.
4. STRAIGHT PROJECTION on large screen or REAR PROJECTION on small Daylight Screen through Rear Projection Bellows.
5. COMPLETELY SELF CONTAINED in beautifully finished, imitation leather, laminated ply-wood case. Full size door permits greatest ease in threading. Case completely closed when operating, eliminating stray light and minimizing sound of operation. Not removed from case when in use.
6. AUTOMATIC REWIND, simply and quickly rewinds film.
7. STURDY CONSTRUCTION, same mechanism, design and materials that are used in our Continuous Projectors which are built to operate continuously, hour after hour, day in and day out, and have established, over a period of ten years, an enviable reputation for stability and performance.
8. OPTICAL SYSTEM—Especially designed for maximum brilliancy whether 2″ or ¾″ lenses are used. Life-time rhodium reflectors regular equipment.
9. THE UTMOST IN QUALITY AND EFFICIENCY at THE LOWER PRICE.

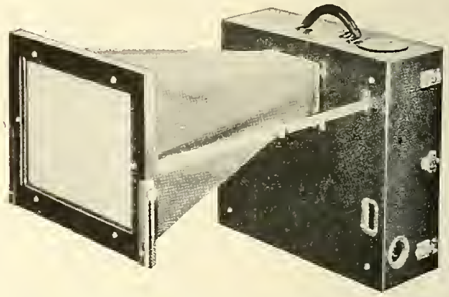


NEW AUTOMOTION STRAIGHT PROJECTOR (left)

Equipped with 2″, F/1.65, 40mm. lens, 500 watt standard projection lamp and rhodium reflector. Same mechanism, design and materials that are used in our Continuous Projector. Variable speed adjustment permits speeds from twelve to thirty-two frames. Central oiling system, intermittent shuttle, sliding in bronze gibs and constantly oiled, bronze bushings throughout, metal parts chromium and cadmium plated, heavy-duty, balanced, die-cast aluminum ventilating fan, inside dimensions of lamp house 4″ x 4″ x 6½″, mercury switch, beautifully finished laminated plywood case, 19¼″ x 19″ x 7″. Weight 27 lbs. Fully guaranteed against defects in materials or workmanship. Eight hundred foot reels and 750 watt lamps may be used without any changes in construction.

PERFECT PICTURES IN DAYLIGHT

The New Automotion straight projector, using the 2″ lens for large screen projection, may be easily and quickly converted into a daylight projector with our Rear Projection Bellows and Daylight Screen, which are shown in illustration below, attached to the projector. **Until you see your movies projected through this screen, you will not realize what detail and brilliance they possess.**



The 9″ x 12″ Daylight Screen is held in a walnut frame, to which a bellows is attached. The Automotion Daylight Screen makes possible perfect projection results any time of day. It is no longer necessary to draw shades in the daytime or to turn out the lights at night to show your movies. Neither is it necessary to improvise a theatre in your living room, nor to move all the furniture around to get the best projection conditions. When Rear Projection Bellows and Daylight Screen are used a ¾″ lens and prism are substituted for the regular 2″ lens. Any surface, 19¼″ x 28½″ will hold projector with screen attached.

STRAIGHT PROJECTOR described at left, equipped with 2″, *f*/1.65, 40mm. lens and 500 watt bulb.

$127.50

Rear Projection Bellows and Daylight Screen, ¾″ lens, prism and ¾″ lens mount, $25.00 additional. Prices, F. O. B. New York. With daylight screen equipment the New Automotion is really two projectors in one. Changing from straight, large screen projection to rear, small screen projection is easily accomplished and requires but a few minutes.

AUTOMOTION
PICTURES
INC.
OF NEW YORK

14 WEST FORTIETH STREET, NEW YORK CITY

TEL. LACKAWANNA 4-4863

MOVIE MAKERS

Lynwood M. Chace

The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 10 October, 1935 Number 10

Cover design . . . . *A. Kronengold*

The ten best, *editorial* 421

Art title backgrounds, *photographs* 422

Title mechanics . . . . *Stanley A. Tompkins* 423

The cine chase . . . . *Paul D. Hugon* 424

Keeping up with color . . . . *J. F. Holden* 425

It's done this way . . . . *Eric Strutt* 426

Home presentations . . . . *Ormal I. Sprungman, ACL* 427

Filming fuss and feathers . . . . . . *Edmund Zacher, II, ACL* 428

The all around football film . . . . . *Epes W. Sargent, ACL* 429

The clinic . . . . *Frederick G. Beach, ACL* 430

How do you see color? . . . . *Roy W. Winton, ACL* 431

Critical focusing 432

Amateur clubs . . . . *James W. Moore, ACL* 433

News of the industry . . . . *Russell C. Holslag, ACL* 436

Closeups 440

Around the world with Movie Makers 450, 452, 453

Featured releases 451

Practical films 454

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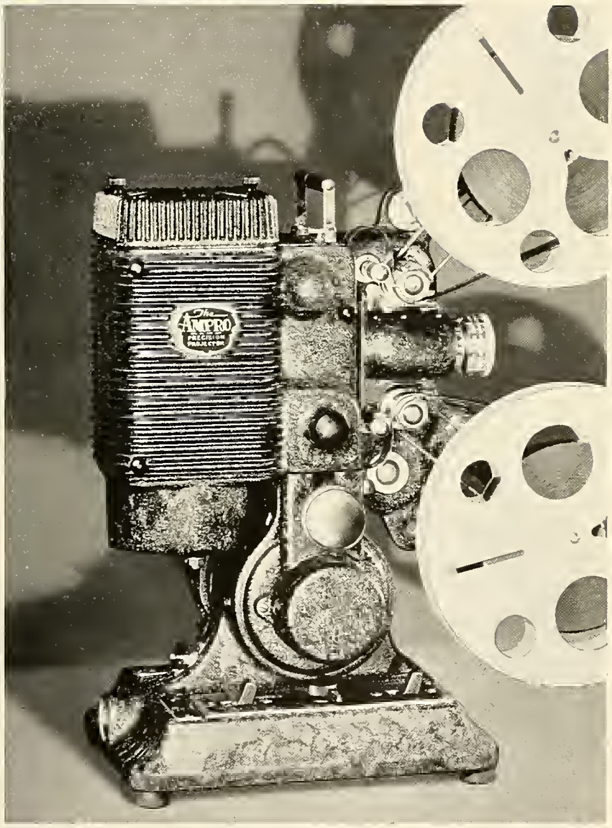

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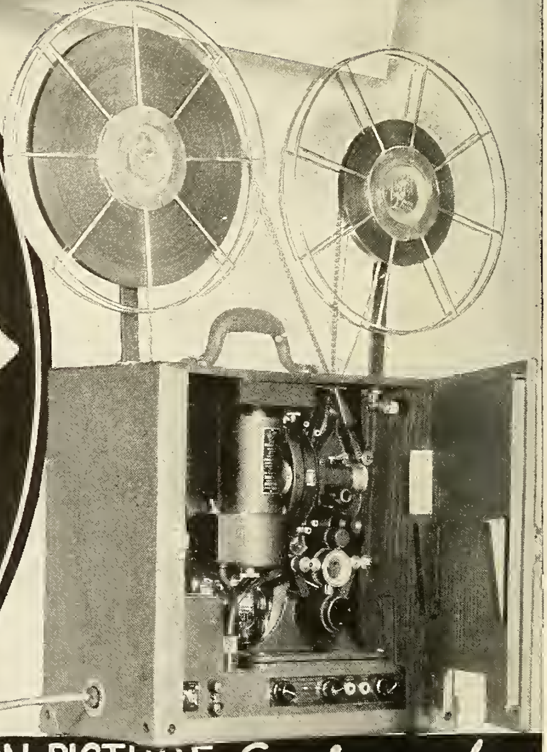

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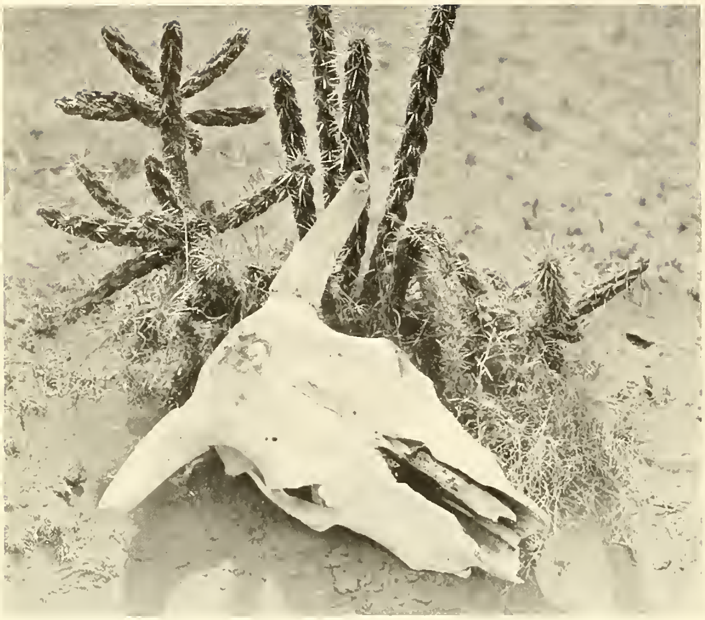
The ten best

Movie Makers announces its forthcoming annual selection of the Ten Best Non Theatrical Films with an expression of what we hope is genuine modesty. This informal listing was inaugurated in 1930 because we thought movie makers would be interested in learning of pictures that seemed, in the opinion of our staff, to have distinction above the average. It was not begun as a contest, and we have steadily refrained from letting it become a contest, although this has often been suggested. A film selected for the Ten Best, or for honorable mention, wins no prize of money or equipment and does not even provide "a riband to stick in his coat" for the man who made it. The insignia of selection are film leaders which may be spliced to the picture that is singled out.

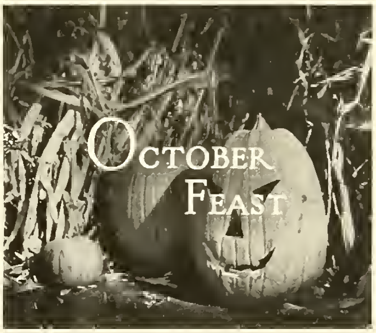
The only condition a film must fulfill to be considered for this annual listing is that it be viewed by the staff of Movie Makers, either in the course of the regular work of staff members, acting as consultants for the Amateur Cinema League, or because the film has been sent in especially for consideration as a Ten Best possibility. Films sent to League headquarters by members for review are automatically considered for the Ten Best rating, while movie makers who are not Amateur Cinema League members are cordially invited to send subjects especially for Ten Best examination. There are no categories for films or filmers. Every non theatrical picture that the staff of this magazine sees in these two ways is eligible. There are no rules for judging, and Movie Makers tries, as far as possible, to estimate entries in a common sense fashion, with a complete absence of automatic procedures, based on classifications and percentages. All is highly informal.

Our feeling of modesty about the whole situation comes from the fact that the movie making world has taken this very simple and unregulated listing very seriously. Films are made with the direct intention of placing them in the Ten Best competition; League members write anxiously about the "deadline," which is October thirty first of each year; pictures are begun as early as January for the selection that occurs the first week in November. Film candidates come from the far corners of the earth. Cinematographers to whom leaders have been given display them with pride.

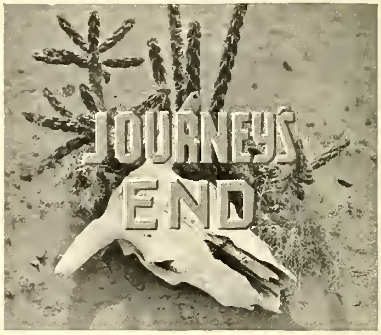
At times, it seems to us that such deep interest in an informal selection calls for a more elaborate scheme of classification and judging. We get somewhat timid about insisting upon the simplicity of the performance and we speculate on the comfort of having rules, categories, juries and other safeguards. As it is, there are no rules and no categories; the staff of Movie Makers takes all the responsibility for decisions. In spite of these lacks, we are inclined to stand by our guns and to keep the annual listing of the Ten Best as uncomplicated as it has been from the beginning. We hope that we are not pigheaded, but we feel the beginnings of a stubborn determination to conserve for the non theatrical filming world this informal and intrinsically unrewarded competition. It may be simple, but there are those who like it.



H. Armstrong Roberts

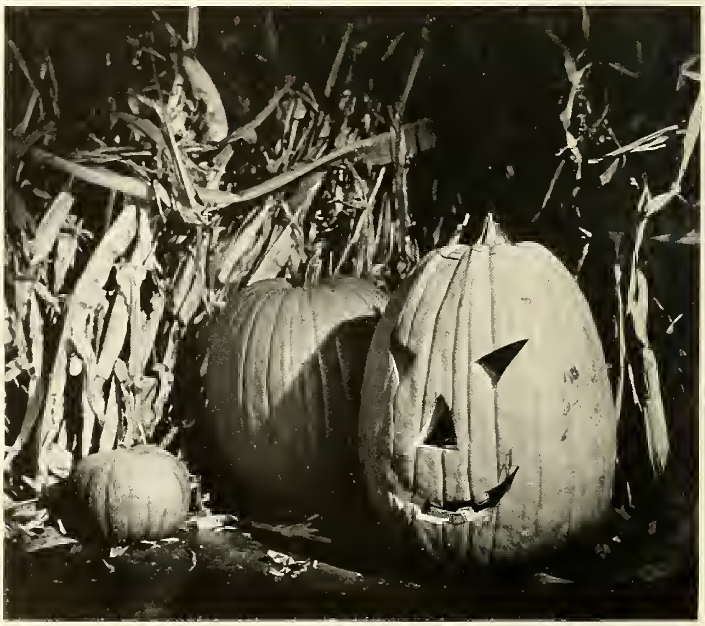

OCTOBER
FEAST

Lettering by Kodascope Editing and Titling


JOURNEYS
END

Lettering by Ralph R. Eno, ACL

Title backgrounds, that will fit the smaller titlers, and styles for lettering them by hand



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MOVIE
MAKERS

Title mechanics

STANLEY A. TOMPKINS

TO A greater or less degree, titles are involved in the completion of every well planned motion picture; a main title assembly only may be needed for a talkie or self explanatory silent picture, or, on the other hand, many subtitles may be required, as in the case of some scientific films. Between these two extremes is a legion of possibilities which depends entirely on the requirements of the subject or desires of the individual.

Titles may be classified under two general heads, according to the method of making them. One type of title is photographed on positive film and the other on reversal film. Under both of these methods come the following styles of lettering and presentation: typewritten; printed type; hand lettered; art titles; movable letters of paper, wood, metal, etc.

Titles on positive film are made by using light colored backgrounds with black lettering. These are photographed on positive stock which is developed to a contrasty negative. The result is a black background with white letters, the exact reverse of the original. This method generally is employed in producing titles for amateur films commercially. Reversal titles are made by using dark backgrounds with white letters. The title cards are photographed on reversal film which is processed in the usual way. The backgrounds used for this process should look as they are to appear on the screen—that is, the blacks should be black and the whites, white.

Typewritten titles which are furnished by a well known company are supplied with a border. The cards on which a border has been printed are inserted in a special electric typewriter having a large sized type, and the wording is typed in the usual way, the border being used for centering purposes. The movie maker can follow this procedure, using an ordinary typewriter. These titles can be made by the direct positive method with a black typewriter ribbon or for reversal film with a silver ribbon.

Printed titles, as their name implies, are set by hand in type which then is locked in a suitable form and from which an impression is made on the card by a press. Because of the many attractive type faces available today, a wide variety of effects may be obtained. For direct positive titles, a white card is used and the titles are printed in black ink. Reversal titles may also be made with type by working with a black card and white ink, but considerable experience is necessary to secure a really good impression with white ink. A silver ink also lends itself for this purpose. The cost of making titles by the reversal process is considerably greater, as the film is more expensive and, generally speaking, the cards should be made by a professional printer in order to secure an absolutely white letter.

A method which will meet with fair success, however, is to print the black card with black ink and then to dust it with aluminum powder immediately. The powder adheres to the moist ink and, if the card is allowed to dry for an hour, the surplus may be brushed off, leaving a sharp and glistening letter. The main difficulty in using this method successfully is in lighting the card evenly for filming.

Perhaps the type face most commonly used for titles is that known as Pastel; it is generally employed in professional movie productions and closely resembles hand lettering. A bold faced Caslon type gives a very pleasing title, and several faces in what is known as the Parsons family are attractive for the purpose. The size of the type most satisfactory for average 16mm. title work is known as twenty four point and is about five sixteenths of an inch high. Eighteen point type, which is a trifle smaller and sometimes allows a little nicer setup, also may be used. Either of these type sizes is set in a line four inches long and is printed usually on a card five by six inches or seven by nine inches, which allows sufficient margin for proper framing without danger of including the card support when photographing.

The equipment necessary for printing title cards is relatively inexpensive and will last almost indefinitely. About the only replacements necessary are the print roller and the type. The former is made of gelatine and consequently hardens in time, while the type will become nicked after considerable wear. Various concerns make small hand presses which are admirably suited to this purpose, and these companies also will furnish simple instructions as to procedure.

Hand lettered titles are made by lettering the wording on a card and then photographing the finished card. The lettering is done usually with black paint on a white card and the letters themselves are formed with a brush by using a single stroke for each line of a letter. The lines should be uniform in width and fairly heavy so that they will not "fill in" when photographed. This style of title may be made by either the direct positive or the reversal method but, on account of its simplicity and lower cost, the former is more generally used commercially. The materials necessary for lettering are a good artist's brush that may be drawn to a fine point, a tube of lampblack for the black lettering and "brush white" for the white lettering. Speedball pens and drawing ink may also be used satisfactorily with a little practice. Several well known brands of draftsman's guides are very helpful for lettering in India ink.

A full discussion of titling methods and best technique

One type of art title has a hand drawn background. If this background is to be used with several titles, it is well to have negative photostats

[Continued on page 437]

The cine chase

PAUL D. HUGON

H. Armstrong Roberts

A camera will take the gun's place in picturing a hunt

THE mellow sunshine of early fall! The dry leaves underfoot! The rustle of twigs in the coverts! The sudden whirr of an escaping covey! How many men live the year round in expectation of the days when each will again shoulder his gun, whistle to his dog and set off on the tense quest, not for bird meat, but for rivalry with the wiliest of nature's children in the exciting game of the hunt!

If the hunter has, since his last autumn vacation, become an adept in the use of the movie camera, he now has two ways of enjoying himself, although not quite at the same time. A good deal of "faking" will be required in procuring and assembling the scenes that will tell the story on the screen. Nowhere also will there be so much need for the studio rule of cutting up big incidents into many separate units. It would be useless, of course, to expect to portray the hunter warily creeping upon his quest, the bird's startled flight and the shot that brings it down all in one scene. The sequence will have to be broken up, and presumably photographed at different times—a series of views of the hunting party in action, another series of the dogs and another of the birds. These would be cut into one another in dramatic tempo. Each day's scenario might go on the back of a postal card, but the cutting continuity will be more elaborate.

What is to be filmed? What may be left out?

Autumn itself would come first. Inevitably the scenery will speak for itself, but it is not good practice to depend on a background only, when the background is essential to the action. During the hunt, the attention will be riveted on the shooting. Unless special scenes are taken to create the feeling of October, an opportunity for useful and dramatic footage will have been lost. Useful footage is that which saves scattering attention later. Dramatic footage is that which helps build up suspense, in the only way suspense is built—by making known a definite purpose (the hunt) and then delaying its realization before it really gets under way, without appearing to do so. The only places for scenic effects are at the beginning, during lunch and at the end. Interrupting the progress of an exciting chase to show a beautiful cloud formation is not good drama. It creates a change of mood which is resented by the spectator. Scenery, well photographed, is too restful to harmonize with an action sequence. That is why, in studio films, if a beautiful landscape is to be used in a murder or a kidnaping, somebody is previously shown day dreaming in that landscape, this scene being presented so that the spectator can familiarize himself with the background. Then, when the important action comes, he will not be distracted by the setting; that is economy of attention.

Also for dramatic purposes, the scenes of action should show a steady crescendo, in intensity if not in speed. They should pass uninterruptedly from Nothing (scenery) to Something (catching sight of the quarry) and on to a Climax (bringing down the game).

Quail hunting may be taken as typical. The well known habits of these birds make it unlikely that we shall be able to photograph them running about the ground at the time we are actually on the hunt. This will have to be done previously, by the cameraman alone waiting in ambush in a favorable spot, or it possibly might be "faked" with brief closeups, shot in the nearby "zoo."

The actual hunting sequence opens with the dogs in their pen, "rearin' to go," barking, looking longingly toward the (unseen) door of the cabin. Suddenly they show great excitement, which is the dramatic way of announcing (in what is called a reaction shot) an event not yet seen on the screen. After this, cut to the reverse angle and show one of the hunters (cabin in the background) moving toward the camera. He is wearing his old coat of many seasons. (This may be taken from inside the pen.) As the dogs see it (really smell it), they work themselves into a frenzy. Barking and jumping, they are led away. This scene can be cut by inserting flashes of the waiting automobiles and the other members of the party getting ready. Then return to the scene of the dogs and get a few very large closeups. They are led away and piled into the cars. Novel effects will suggest themselves to the cameraman, if he travels in the rear of one of the cars and uses a short focus lens, to include the dogs and hunters in a shot of traveling along the road.

Here would come a few time and place identifying shots made while the party is on its way, but not necessarily taken from the car itself. Such scenes might be yellowing foliage, stubble fields, soft lighting effects with long, weak shadows to indicate early morning. This constitutes a brief and picturesque time lapse sequence, in which the esthetic cinematographer can have free play.

Arrival at the location, the brief unloading and setting out (going away from the camera, to register leaving civilization behind) would provide the next scenes. Time lapse shots of feet and of dogs would follow and then would come the arrival at a likely spot. Here is the beginning of action scenes, such as looking around, the impatient dogs and a false alarm. (Cut in previously made closeups of quail on the ground.) Next follow the hunters' slow walk, the first down wind scent (indicated by waving grass and by the direction of the dogs' noses), the slow, deliberate stalk and finally a dog freezing to a rigid statue, on point! Next is the flush—up comes a beautiful pair and one hunter tries for a double. The retrieving pointer is off and there is a brief time lapse shot of the hunter looking anxiously, or breaking the gun. The pointer returns triumphantly with the bird in his jaws. Take big closeups and plenty of footage here.

Then might come more (and unsuccessful) working of the covert. The party acts aimless. Somebody looks at his wrist watch, stops and

[Continued on page 439]

Plans for stalking hunter and hunted with movie camera

Keeping up with color

J. F. HOLDEN

NOW that we have a natural color cine film that can be used in any 16mm. camera, our next big problem is what will we film in color? What subjects will give us the greatest amount of pleasure and satisfaction for our money in years to come? After all, the purchase of a roll of film is an investment, and most of us like to invest in things that pay dividends. Therefore, when we make pictures in color, we should take shots that will be really worth while—scenes that we can project time and again, not only for our own amusement but for that of our friends as well.

Many a time I have felt the urge to make some color movies but have put my camera back in its case, feeling that there was nothing worth filming at that particular time.

However, that was several years ago. More recently I have learned that there is always something, and usually something near at hand, that will provide material for a worth while color film.

I began by making a list of all the colorful things of interest that I could think of at home, in my neighborhood, in my city and within an area of about fifty miles. My next step was to sort these things out under the heading of the seasons in which the colors would be most impressive. I was surprised, for things that I had never thought worth while before sounded great when I listed them on paper. I probably will never be able to film all the things that I first listed. For, when I start out to complete one subject, I usually discover a half dozen new ones that never reached the original list.

The things I have really enjoyed filming this summer in color are the sunrises and the sunsets, for the results that I have obtained have been consistently good. A sunset lasts, at the very longest, about twenty minutes, and every instant of that time the colors are changing constantly. The only way possible to record all this ever changing beauty is with a movie camera loaded with color film.

Street displays of fruit and vegetables are color subjects

Fred H. Rothstein

I have exposed a few feet of Kodachrome every evening that there has been a beautiful sunset, and I occasionally rise at four thirty in the morning to film a sunrise. This is really a thrill, particularly if you are near a lake or the ocean, for, if you can start the camera running a few seconds before sunrise, on the screen the sun will seem to jump up over the water. At first, there is nothing but a reddish glow above the horizon and, the next instant, bright rays of sunlight are streaking across the sky and water. One almost can see the movement of the earth as more and more of the sun's disc become visible. The sun is now oval shaped, now almost triangular. It resembles a huge ladle of molten metal being dipped from a blast furnace. It appears as though one large drop were clinging to the ladle and were going to fall off any instant. Finally, when the sun is up, one can see a line of blue sky between the sun and water. The sun now changes back to an oval shaped ball of fire and, as it rises higher, it becomes rounder and brighter. The sky, the small clouds and the water are tinted with pink, orange and blue green. The sun now has risen and another day has begun.

While there may be a beautiful sunrise or sunset nearly every week of the year, April, May and June and September and October provide most of the really beautiful ones. My 400 foot reel of sunrises and sunsets is the most applauded film in my library and is always in demand, not only for my own shows but for those of my neighbors who have borrowed it time and again.

While Mother Nature provides 730 chances a year for sunrises and sunsets, she offers movie makers countless opportunities for magnificent color sequences when the foliage takes on its autumn tints. At this time, the mixtures of reds, yellows, orange browns and greens and their reflections in streams and lakes form a combination of colors invaluable in a collection of natural pictures. A scene of a group on horseback, coming up a sunlit path that is bordered with white birches and framed in the reds, browns and yellows of autumn, or a shot of a herd of cattle grazing in a green meadow surrounded by trees of golden brown would make magnificent color studies.

Most of us become more or less inured to the presence of color. We see blue skies, fleecy white clouds, green trees, shrubs and grass, colorful flowers, clothing and so forth every day, and more or less take them for granted. But, once we start looking for the beauty in our everyday surroundings, the more we will see. One soon reaches a point where many things once considered ugly have real beauty. Once a movie maker develops this ability, he will find no end to photographic possibilities in color. The whole trick of making interesting color movies is the selection of commonplace subjects and so photographing each chosen subject that it seems real and lifelike on the screen.

Try a closeup view of a spiderweb, covered with morning dew and shining like a thousand colorful pearls, a closeup of a dandelion's fuzzy ball of seeds or a closeup of a kitten playing with a ball of yarn. This fall, shoot the same branch of leaves each three or four days for a month, to show the complete cycle of color change from green to red, then to yellow and finally to golden brown.

When filming with Kodachrome this fall, the question of exposure must be kept in mind. From October on, the

[Continued on page 445]

All seasons bring appropriate hues for the new films

It's done this way

ERIC STRUTT

WE SEEM to stand on a high bluff overlooking the ocean; it is a dark night and the waters below are shouldered about by the heavy winds that carry a storm across the frothy sea. In the distance, the lights of a great liner blink through the mists as the vessel dips and wallows in the trough of a wave. From our vantage point, the boat seems but a tiny object in the vast expanse of rough water. Yet, we can almost feel the shock and shiver of the decks as the huge wet bulk of the waves sweeps over the stricken vessel.

Nevertheless, we need have no fear for the safety of the storm battered passengers, for the scene is being shot in the studio; the ocean is a concrete pool about three feet deep, and the great liner is not more than three or four feet long.

The boat is made in perfect detail on the side facing the camera, but the other half of the vessel is left unfinished. The hull of the boat continues about a foot below the water line, at which point it is mounted on a rocker that allows it to roll back and forth or from side to side. A lever controlling this rocker is operated by a workman who, standing hidden behind the boat, gives the model the proper rolling motion.

The appearance of lights blinking through the portholes is achieved by a simple arrangement of ordinary flashlight bulbs and batteries which are boxed in to prevent them from being affected by the dampness.

At the side of the pool and out of camera range, there is a platform from which, at a steep angle, there descends a chute, the bottom of which is turned up sharply. On the platform is placed a large water container with a lever so arranged that the water may be easily dumped down the chute. (See Fig. 1.)

Fans are placed in position at either side of the camera in order to give the water a choppy appearance, while black masking cloth is hung a short distance behind the boat. When all is ready for the action, the manipulator behind the vessel begins the rocking motion, the fans whirl and the breeze chops the water into little white capped waves. Some of the water is dumped down the chute from the container on the platform. It gains momentum with every foot and, as it strikes the bottom of the spillway, the upturned snout splits the downpouring torrent and blasts it across the pool as though typhoon driven. The boat quivers and reels beneath the shock, then rights itself. Again, a load of water is discharged and, in this manner, wave after wave of storm flung spray breaks across the bows of the laboring liner.

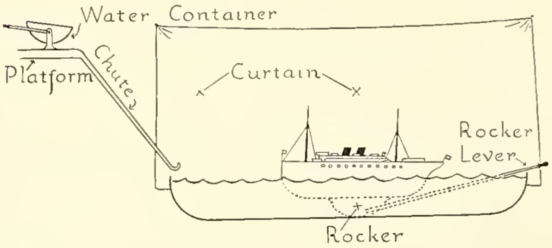


Fig. 1.

Thus it is that a synthetic storm at sea is produced for the theatrical movies. Sometimes, instead of using a series of water releases from one container, they prepare a battery of four or five containers and dispatch the units one after the other, making realistic wave and deluge effects.

Our scene changes to the interior of a fast express that is dashing across the country. The hero is watching the panorama unfold beyond the car window, and we shoot across his shoulder to get a glimpse of the region through which he is passing.

Theatrical short cuts and expense savers explained

The countryside is white with winter, and barren trees, rocks and brush dot the open, plain country. From time to time, we pass a desolate little farmhouse, barn or straggling pasture fence, while in the background can be seen heavy gray and white storm clouds. Everything—rocks, trees, brush, houses, barns and fences—is clothed in a cover of whiteness. There is no sign of life anywhere, and we get the feeling that it is almost too cold for a human being to venture out.

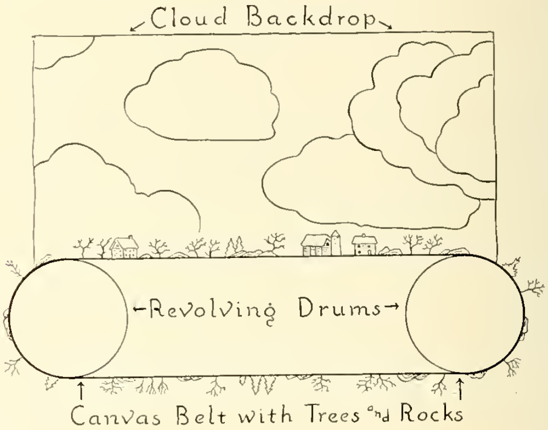


Fig. 2.

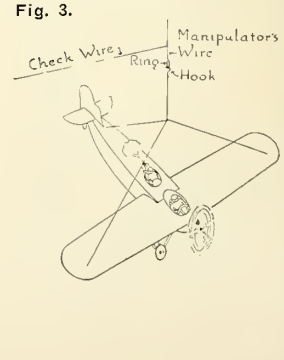
In reality, the camera is shooting through the window of a motionless train, while in the background there is an ordinary backdrop painted to represent clouds heavy with the portent of snow. All motion in the shot is derived from the background and the foreground in model which move past the camera.

This is accomplished by means of an ordinary revolving canvas belt about three or four feet wide and about ten feet long. At either end of the belt is a drum which turns and gives action to the scene. The drum may be revolved by a motor, but it usually is operated by a hand turned winch so that the speed may be regulated exactly. The miniature trees, rocks, brush and fences are glued securely to the revolving belt and the whole affair is plentifully covered with ordinary white paste and gypsum to simulate a northern winter. (See Fig. 2.)

At one end of the drum stands a man and, as the landscape revolves, he places a snow covered house on the belt. At the other end stand two men, one to take the model from the belt and the other to return it to its beginning point. As the panorama belt is turning all the time, it is improbable that the first man will place the houses and barns in exactly the same location every time, so that three or four of these

[Continued on page 444]

Fig. 3.



Home presentations

ORMAL I. SPRUNGMAN, ACL

Seven years ago, the modernistic oilcloth curtain which shrouded our freshly built, "compo" board stage was drawn, and the first audience to witness a home movie program in our home cine theatre was greeted with the drone of a 16mm. projector.

Since then, my brother and I have put on countless shows for thousands of persons, including camera enthusiasts, college professors, dramatic critics, outdoors men—and even a blonde aviatrix—all of whom have trekked downstairs into our little eight by twenty three foot enclosure and plopped into the dozen regulation theatre seats for an evening in celluloid land.

It has been great fun entertaining these people. But it has been more fun studying them. Ever since that first audience dribbled out of our showhouse, we have requested all visitors to record their impressions in our cine log.

We attempted at the start to analyze types of audiences. First, we grouped them according to their ages—children, young people, adults. Second, we classified them on the basis of our estimate of their tastes and intelligence. Third, we scaled them according to interest. In other words, were they bored, mildly concerned or really enthusiastic and appreciative?

We kept accurate records of the show dates of every one of our homemade films, employing a secret code system. At a glance, we now were able to tell which films were fairly successful, as far as the audience was concerned, and which were not. During our spare moments, we tried to discover why these last were faulty.

We estimated the taste and interests of our audiences

We learned, for instance, that there is no such thing as a perfect home movie program, for, while children favored Lindbergh, cartoon comedies and homemade slapstick, there also were grownups who had similar tastes. Likewise, we met children who, apparently quite mature, seemed to delight in travelogs and educational bits which would bore their playmates. Consequently, it is difficult to prescribe one type of program exclusively for one definite group. Home projectionists must take into consideration not only the age of the group in the audience but also its interests.

Children and older folks, we have found, are more easily pleased than young people. Youth demands "snap," brevity, humor. Youth lacks patience to sit through a long show.

The person who has netted a trout or shot a deer or spent a good many hours of his life in the outdoors will be far more thrilled with the picture, for example, of a North Woods canoe trip or a pack journey into the mountains than another individual whose indulgence in sports is more or less synthetic. Of course, this does not always hold true. Exciting outdoor films sometimes become an "escape" for the fellow who shuts himself in or is deprived of the opportunity of seeking enjoyment in the open.

Audience analysis and plans to fit bring satisfaction

On the other hand, all of us have met the outdoors man who really should know better, but whose attentiveness is nothing short of scandalous. If you screen a shot showing one of your party landing a twelve inch trout, he'll blurt right out in public and tell you that you just *should* have been with him with the movie outfit when *he* and *his* party lit into some twenty four inchers up in Whozits Creek two years come next Fourth of July. And then—much to the discomfort of the rest of the audience—he'll enter into a long winded discussion while the best parts of your film flicker by on the screen.

How do we handle our programs? Let us start from the beginning. When our guests first enter and are seated, the only illumination inside the theatre is furnished by flame tinted bulbs mounted on fixtures on each side of the stage and over the projection booth entrances. Dim lamps help to accustom the guests' eyes to the darkness which follows. Slowly, the lights go out, the projector is started and the curtain is drawn by a pulley arrangement operated in the booth. Black leaders and trailers are spliced on all our films so that there is no distracting before or after glare, and everything is timed so that the introductory title reaches the screen just as the curtain is fully opened. The screen is mounted three feet back from the stage front and properties are arranged to give an impression of greater depth. Sides, top and back of the stage are draped with dull black cloth to eliminate reflection.

Before our guests arrive, we usually have selected the reels for the evening's entertainment. Rarely does our program consist of more than four or five reels. If the group calls late in the evening, three or four reels are better still. Our program may consist of two two reelers and a single reel or one two reeler, a one reeler and a comedy or newsreel. We like to send our audiences away with the feeling that they want to return for more, rather than shoot the whole works in one night.

Our family album reels are never shown before persons outside of the family unless they positively insist upon seeing them. These reels are too personal. They interest us only because we are a part of them. We rather cherish the first few hundred feet of movies we ever made, but rarely do we screen these for anybody but ourselves because, for some reason, they don't quite come up to par with our later films. We were just dabbling with photography when those first efforts took form. Now we shoot things a bit more seriously.

We like to save our best reel as a surprise wind up for the program. This might be a wild life, fishing or scenic piece. We project the best film last because psychologists say that a person usually retains the clear-

[Continued on page 446]

Lemmerz

A camera position at a corner helps in parade filming

Filming fuss and feathers

EDMUND ZACHER, II, ACL

Working notes for recording parades or taking pageants

BY FAR one of the most difficult subjects to film well is a pageant. First, it lacks the action necessary for good motion pictures and, second, the events rarely are presented in such a way that they can be filmed properly. To offset these drawbacks, the cinematographer must use good judgment in the selection of equipment. All lenses from the wide angle to the four and one half inch are invaluable in giving a variety of camera viewpoints. If one has the equipment, he can, with discretion, use fades, wipes and dissolves to break the monotony of changes in time, scenes and acts. Occasionally, slow or increased camera speeds will add a touch of humor at the right point. If a complete record of a pageant is to be made, one should have at hand all available equipment and then make a careful choice of the facilities and accessories to be used in presenting a particular action.

Regardless of whether the film record is to be made for private or public showings, it is wise for the movie maker to acquaint himself with the presentation beforehand. The best way to accomplish this is to see a rehearsal first and, without filming a single scene, to take notes as to when, where and how to shoot the sequences. If it is impossible to do this, then study the best printed program available, for there one can get a general idea of the action, scenes and characters. By making notes in advance, it will be possible to shoot with some idea of how much footage should be taken for each sequence. Concentrate upon the important sections of the pageant—those that are essential to the main events of the presentation and those that are necessary as connecting links between time periods. Having notes at hand, one can proceed with the work, knowing better what to shoot without wasting footage. Often there are sections, such as the prologue, interludes and the epilogue, that mislead the cameraman, who, thinking that they are of importance, may waste much footage on action that requires but one or two shots.

Since it is feasible to add sound to amateur films through the use of the single or double turntable equipment, it is well to keep sound accompaniment in mind while filming. With the very many sound effects and appropriate background music that are now available in record form, one will have little trouble in finding film subjects which in themselves indicate sound. Drummers, buglers, horses, crowds, orchestras, bands, choruses, automobiles and hundreds of other subjects can be presented more fittingly if accompanied by their respective sounds. With dual turntable accompaniment and the proper excerption of sound effects from records, one can produce the illusion of actual synchronization when the picture is projected. If you intend to add sound accompaniment later, be sure to get short shots of appropriate scenes to match the sound. The screen monotony of a pageant can be relieved greatly by the appropriate selection of musical and sound effect accompaniment.

The choice of a position from which to shoot a pageant will depend mainly upon the lens equipment of the cameraman. If the lenses are wide angle, one inch or two inch, then a position near the front of the stage is advisable, preferably on an aisle for convenience in moving about if necessary. With lenses of longer focal length, an elevated position is particularly convenient and, in this case, it is much easier to follow the actors. General group scenes can be filmed with the one inch lens and closeups can be accomplished with the telephoto. The ideal location for such filming is a platform about six feet high and free from any interference that might be caused by the audience. Recently, to produce such a platform for filming a pageant and parade, I padded one side of an old door and used it on the roof of the car as a place from which to shoot. The padding protected the car and the door gave a firm support for the tripod and plenty of room in which to work without outside interference. Having first obtained permission to do so, I drove the car between two sections of the grand stands. From this position, I was able to film everything necessary with the utmost ease. This arrangement was extremely convenient for the parade, as well, because shooting could be done at any time without interference from the crowd, while the elevated angle made a much better picture. It is not always necessary to take such elaborate pains in preparing to film from the top of a car, particularly if a hand held camera is used; it is safe enough to stand or sit on top of a sedan without extra support.

To introduce variety in changing from scene to scene, secure a piece of dull black cardboard about ten by twelve inches in size. By passing the cardboard in front of the lens at a distance of about eighteen inches, the scene can be wiped out to black. The next scene can be started

[Continued on page 443]

The all around football film

EPES W. SARGENT, ACL

Sane counsel for frenzied filmers of pigskin shots

COLLEGE football stars who have counted upon picking up vacation money around the studios, turning out those bright efforts in which the hero saves the day for good old Alma Mater, have been out of luck this year. Hollywood announced it had plenty of footage on football.

Which is just another way of saying that one football game, bar a few minor details, is as like any other football game as twin peas in the pod. Get a football game, by all means, but get just one, unless you are a football fan and want to record and compare the different plays. Take all the detailed football pictures for your private consumption that you like, but remember that you owe something to your public, and that something is entertainment.

Perhaps the greatest handicap in making smart gridiron stuff is the uncertainty. When the players go into action, not even the coaches know whether the play is just another of those things or the sort of action that is talked of on the campus for years to come. In a general way, the amateur can figure that it is a safe bet to follow the star players, but even that is not a foolproof practice.

When you plan to film a game, get plenty of film—fast film—and buy a seat where the crowd cannot interfere with the camera's view. Start on each good looking play, stopping the camera if it fails, follow through the big plays and be alert to get little bits within easy reach of your camera location. A good scrimmage in front of your seat is worth more, pictorially, than a touchdown at the other end of the field.

Where you sit may depend on chance. If you can pick, and are interested in one of the two teams, decide between your own or your opponent's goal posts. If the team is more brilliant in defense, work from your own end of the field. If they are fighters, camp in the enemy's territory, where you can get a closer view of the touchdowns.

Keep your mind on the job of filming and do not permit excitement to lead you into mishandling. Practice making quick changes of spools (a magazine loading camera is a convenience), sacrifice the last ten feet to have a full magazine against a chance to film a special play and reserve at least a full 100 foot length for the plays in the last quarter when the fight really grows desperate. Shoot for the average shots near the opening of the picture and, in assembling, use only the important plays toward the end, unless they are of as good a quality as the earlier stuff made with a better light.

That's all there is to photographing football playing, the formula being plenty of film plus plenty of patience plus a little more film.

But a football game is a lot more than twenty two men chasing a ball around. Very few persons would even go to the big games merely to see the playing. They are intrigued by the glamour of the game, the size of the crowds, the byplay of the spectators, the rooting, the betting and all the other components. Why not make a composite of what really is the football game, remembering that the actual playing probably would not attract ten percent of the crowd were it the only attraction?

Make up sequences of the stands, the entrances and the approaches to furnish a background for pictures of the game. This can be caught early, when the light is at its best.

Straight human interest stuff of the crowd, without any planned humor, always will make a good picture. Any entrance gate in a good light will supply plenty of rich material during a ten minute wait. There are scraps over the man who tries to get a better seat than his coupon calls for, there generally is real comedy in the costuming for a game on a cold day, ranging from the raccoon coats to the humble bedroom blankets. There is usually the man who builds up a defense against the cold with newspapers and there is often the chance to get two hearts beating as one beneath a single rug. You can make a breezy little 100 foot short of *What the Well Dressed College Man Will Wear*. If you can write good titles, you can build this up to 150 feet and every foot a giggle. Start them off right with the main title lettered across a large pocket flask.

Another good short is

[Continued on page 441]

Muller-Bradley

Shots of practice will enliven the football picture

The clinic

FREDERICK G. BEACH, ACL

Technical comment and timely topics for the amateur

Nature "faker" ■ In movie making, as in other pursuits, short cuts are being found every day, and after a while it will not take much ingenuity to make unusual movies. The latest stunt that goes nature one better involves synthetic dew. While movie makers often are urged to take beautiful pictures of dew on flowers and spider webs, few seem to be able to get up early enough to catch real dew. All is not lost, however, for the ten cent store will supply a sprayer such as those used for killing insects. This device filled with water and plied with a willing hand will produce the finest dew available for pictorial purposes. Although the spider web shown in the illustration was a real one and the dew is bona fide, both easily might have been "faked." The gossamer spinning can be produced by pouring a few drops of glue or rubber cement between two blocks of wood, rubbing them together and finally drawing them apart. The long, thin strings of glue give the effect of a spider's strands. After they are strung in place, the atomizer will cover them with dew or, in the case of haunted house pictures, a bit of dust can be sprinkled on them. Lighting, too, helps a great deal, and the popular friend, back lighting, is the best ally.

Kodachrome splices ■ In splicing Kodachrome, it is not necessary to remove the bluish green coating which is left on the film base after the emulsion has been scraped away. A perfect splice can be made without removing this coating and, in fact, its presence is advantageous, since, if by accident a trifle too much emulsion is scraped off, it is an insurance against a light flash on the screen when a splice passes the projector gate. An effort to remove this bluish green coating will accomplish nothing and is likely to weaken the resultant splice.

Film note ■ H. L. Hanson, ACL, whose postal filming activities were reported in last month's Movie Makers, has written us to call our attention to the section of the postal laws and regulations that pertains to sending a letter with a parcel post package. The rules are particularly worth knowing for use in connection with sending instructions to the laboratory along with a roll of film. The regulations, quoting, follow:

"When it is desired to send a communication with a parcel on which postage at the fourth class rate has been fully prepaid, the communication may be placed in an envelope fully prepaid at the first class rate and addressed to correspond with the address on the parcel and then be tied to or otherwise securely attached to the outside of the parcel in such manner as to prevent its separation therefrom and not to interfere with the address on the parcel. The stamps to cover the postage on the parcel must be affixed to the wrapper of the parcel, and those to pay the postage on the communication must be affixed to the envelope of the communication. Parcels to which such communications are attached are treated as fourth class matter."

It must be pointed out that it is against the law to enclose any letter or individual communication *within* a parcel post package.

Dew on the spider web can be created with an atomizer

Publishers'

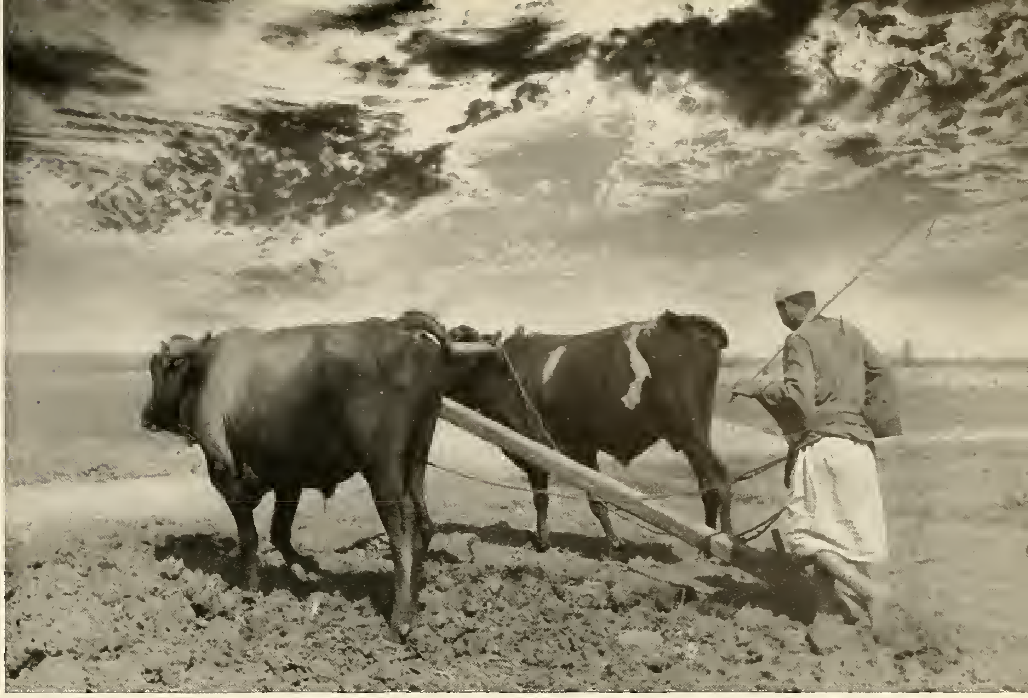
Editing safeguard ■ Some careful movie makers use gloves when editing or handling film. This is an excellent precaution and is especially valuable when splicing Kodachrome, for, if this film is held firmly, the moisture on the fingers is likely to cause permanent marks on the surface of the film. When the print of a finger has once been impressed on the emulsion, it is very difficult to remove with any film cleaner, and the effect on the screen is a wavering distortion of the picture. While it is only momentary, it is very unpleasant. A pair of cheap cotton gloves should be part of every editing kit, but if gloves do not happen to be available, before splicing Kodachrome, wash and dry your hands carefully.

Filter factors ■ It is a popular fallacy that the speed of the film bears some relation to the filter factor for that film. This is not always the case, however. The idea has come from the fact that certain supersensitive panchromatic films have a color sensitivity that allows a lower factor for a given filter than does regular panchromatic for the same filter. Thus a filter which has a factor of 4x with regular panchromatic might have a factor of only 2x with supersensitive panchromatic. However, a new type of inexpensive panchromatic film (generally thought to be an orthochromatic film) has the same factors as supersensitive, although it is said to have the same speed as regular panchromatic. It is highly desirable to find out exactly what factors to use with your filters when they are employed with various makes of film. The League's Service Department can supply this data in so far as they can be obtained.

Scrap book ■ The cameraman of a movie club that is interested in producing photoplays could very well improve his knowledge of lighting treatments by keeping a scrap book collection of photographs from various "fan" movie magazines. These pictures present a wide assortment of diversified angles and styles of lighting.

Ghost image ■ Not infrequently, a roll of film is sent to the League with the question, "Why is this film covered with light streaks when none of my others shows this condition?" Upon ex-

[Continued on page 444]



M. Margossian

What colors does your mind supply in this picture?

How do you see color?

An attempt to find a practical choice of color exposure

ROY W. WINTON, ACL

FROM the day the lenses in the eyes of the new born infant make their first, tentative muscular efforts at focusing on the world so abruptly thrust before them to the moment they are obscured for the last time in death, a human being sees an incalculable amount and variety of color. Yet most men go through life with a consciousness of color so little developed as practically to be dormant. We see colors, but we are really aware of them only when some special circumstance forces them on our minds.

A "stream of consciousness" applied to the average male's color perception might run something like this. That big apple is pretty. It's red. I like red. Why did Aunt Betty give me a green necktie? A fellow likes red neckties. See that green snake. Green's a dirty color. Gee, what a big red rose. When my dog's coat is washed, it looks more like red. Dave sure got a black eye, but it's more violet than black. I guess I'll get a blue bathing suit, after all. Swell dress Helen's got on. Yellow goes well with her blue eyes. I want a tan sweater with the college letters in red. I guess that yellow and black striped tie is just about right. Well, I never knew the ocean really was blue. You can put yellow curtains in your room, but I want red in mine. For Heaven's sake, Mother, what do you mean, letting Nellie use *red* on her fingernails? Gosh, what a sunset! Regular gold, inside that blue, isn't it?

Women probably have a greater color sensitiveness because they are making choices every day in clothing and household decorations. They learn what "goes with" their complexions and how to get a new chair that "won't fight with everything in the room." In the majority of cases, this sensitiveness does not provide them with the means for making independent and personal decisions about color, and they accept the styles of the moment in frocks and follow the most persuasive decorator in their determination of what goes into their homes. They know that color has pitfalls but, of themselves, they cannot avoid them.

There are, of course, men and women who are hypersensitive to color. Sometimes we say they are born that way and are predestined to become painters. Many are trained by their occupations into a practical management of color, and they learn more of what not to do than of what to try as experiments. They are traditionalists, although they may become very expert in following tradition safely. Then there are scientists and psychologists who make special studies of the spectrum and its effect on their fellow men, and to these the rest of mankind must seem strange beings who, having a magnificent but latent capacity to appreciate color, have allowed that capacity to atrophy. Some painters, being emotional fellows, characterize their unchromatic brothers as Philistines and retire into a many hued world of their own from which they look upon the rest of us with contempt. Meanwhile, we average people plod on, seeing a few strong colors if they are forced upon us and otherwise taking the world as a pleasant enough place, even if the "greenery-yallery, Grosvenor-Gallery" boys say mean things about us.

And now up jumps the devil! We movie makers have come to believe we must have got somewhere with our black and white filming, because so many important people say that it is significant and because other large worded attributes have been pinned on it. We are no longer unable to tell a good shot from a bad one and we can occasionally use the word "beauty" without getting all hot and bothered. We have tried color films to some degree, but in the main we have stuck to monochromes. Here comes color, color, color from all sides and the experts tell us color will be the great thing for the future. What are we going to do about it?

Maybe we have read extensive descriptions of additive and subtractive color processes, possibly we have our Scheiner degrees and diaphragm openings carefully memorized and perhaps we have read what this light will do with that red or that light with this blue. We may even have developed a nice patter about color composition and color harmony. In spite of all this, there comes a dismay-

[Continued on page 442]

Critical focusing

Technical comment for the amateur cinematographer

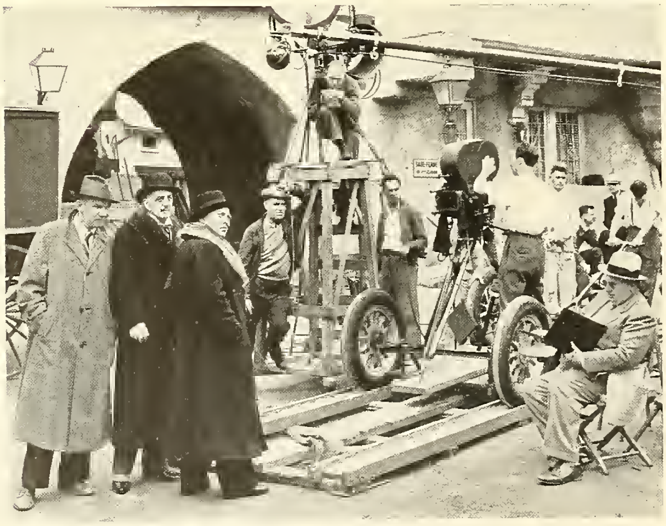
"The Crusades" ■ Paramount. *Pageantry:* This production is entirely Cecil B. DeMille at his best and his worst and, while there is little that the amateur can emulate, even in his most ambitious moments, there is much that he will understand and appreciate much more keenly than the average cinema goer. The direction and acting in the numerous scenes of crowds and mass movements are superb, and among these are many stirring cinematic compositions the principles of which deserve careful study. Some of the compositions are fairly obvious and typically DeMille. For example, in a sequence after the fall of Acre, monks and warriors are shown climbing a stone stair toward an effulgent light; here the pauses of actors as they fall into effective groupings have the mechanical quality of careful manipulation.

Continuity: Interesting to note is the studied balance of long, medium and closeup shots in the sequences of storming the walls and similar battle activity. Truly cinematic is the clash of the forces of the Christian kings with those of Saladin on the plains near Jerusalem. The technique is the familiar alternation of shots of the opponents as they race toward each other, this action being climaxed with the impact of the battle lines.

"Anna Karenina" ■ Metro - Goldwyn - Mayer. *Tempo:* The current screen version of Tolstoy's tragic novel is a competent adaptation that furnishes the lovely Greta Garbo an adequate vehicle for her amazing work. The picture also is an important example of finished and skillful directorial technique. Movie makers will appreciate the facile production of the quiet brooding atmosphere which suffuses the picture, and even more noteworthy is the control of the film's tempo, an undertaking which defies a sequence by sequence analysis but which may be studied with profit especially toward the end of the film.

Reflections: When Anna Karenina and Vronsky are seen through the windows of the train in the early winter morning, in addition to the face of each character, there are included in the picture a reflection of the rising sun and some of the bleak landscape. These two scenes, which might be very unpleasant because of halation and other photographic difficulties, succeed in creating an extremely realistic cine effect.

Metro-Goldwyn-Mayer



An arrangement for a traveling camera shot in "Mad Love"

"Mad Love" ■ Metro - Goldwyn - Mayer. Sound *cinematics:* In this macabre photoplay featuring Peter Lorre's ability to handle a psychopathic rôle, there is a sequence depicting the memories of a victim of a railway wreck as he recalls the events leading up to the tragedy. The handling of the short flashes, with their accompanying sounds, and the introduction of music (the victim is a pianist) will interest movie makers who make use of sound effects. Also worthy of note is the use of camera angles to enhance the effect of mystery and horror by revealing only part of the action in a scene.

"Shanghai" ■ Paramount. *Introduction:* In the opening of this picture, movie makers will be interested in the handling of scenes of boats entering a harbor at dusk and in the cinematic patterns of the 'rickshaw men as they clamor on the dock for the passengers' patronage. Of significance, too, is the way in which the hero of the story is picked out of the crowd of 'rickshaw men and featured in the sequence. On the whole, this introduction sets the atmosphere for a very different kind of story, because the lighting is keyed to suggest mystery and secrecy, while the picture plunges rapidly into a mood of gaiety and triviality.

"China Seas" ■ Metro-Goldwyn-Mayer. *Opening:* This finished and exciting drama begins with a study of the activities on a Chinese waterfront where a passenger steamer is docked. Incident after incident is picked up and presented by the camera, as if the narrator of the story were searching for a set of characters whose reactions might unfold a plot. Thus, almost as if by chance, the actors in the picture are revealed to the audience.

Night photography: Movie makers will find useful a study of the amazing photography in the sequences of the typhoon. The exciting action on the decks as a tractor breaks loose on the plunging ship is revealed in a realistic and clear fashion, although the night and the storm would seem to obscure most of it.

Models: Some of the distant shots of the ship caught in the typhoon must have been handled in model. This treatment is so convincing as to warrant the special attention of amateurs who may use models.

"Ladies Crave Excitement" ■ Mascot. *Title assembly:* The opening titles of this picture are produced by photographing a series of newsreel trucks, each carrying a camera crew in action. As a truck drives up, it stops, and there comes into a full closeup a sign on the side of the truck which constitutes a title. Lead and credit titles are handled in this

[Continued on page 446]

Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

League is honored ■ The officers of the Amateur Cinema League take sincere pleasure and honor in announcing the acceptance of Extraordinary Membership in the League by the Hungarian Amateur Film Club, ACL, of Budapest, Hungary; the Institute of Amateur Cinematographers, ACL, of London, England; the Klub der Kino-Amateure Osterreichs, ACL, of Vienna, Austria. A completely new status of association with the League, Extraordinary Membership recently was created by the League's directors as an instrument of expression of the League's esteem for the many distinguished national bodies of cine amateurs with which it is working. This new class of membership is reserved strictly for national groups of amateur cinematographers and may not be offered to local cine clubs or societies. It carries with it the regular receipt of all League publications and the consulting services of the League staff on association affairs, without obligation of any kind to the group accepting such membership.

Aristos Photoplay Society

A scene for "Night Adventure", English amateur photoplay

Swiss federate ■ Organized during the past summer, the Swiss Federation of Amateur Cine Clubs is now established with headquarters at 5 rue du Rhone, Geneva, Switzerland, according to a late dispatch to this magazine from Jacques Boolsky, ACL, first president of this new organization. H. Faesi is serving with him as first secretary. The federation was formed at a meeting attended by delegates from five leading Swiss clubs, as follows: A. Kern, for Zurich; Dr. L. Girard, Dr. Schmid and Dr. Senn, for Basle; Messrs. Muhlethaler, Herren and Barth, for Berne, M. Kaufmann and R. Kaufmann, for Geneva; Messrs. Boolsky and Faesi, for Lausanne. A contest for amateur and theatrical films has already been announced by the federation, which will be open for entries during the month of November. Full details of this activity may be had on application to the federation at the address above.

Color compositions ■ The pictorial applications of color in photography were discussed and demonstrated by Frank E. Ford, amateur movie maker as well as a still photographic color expert, at a recent gathering of the Los Angeles Cinema Club, according to the report of Dr. LeRoy H. Bailey, club secretary. Mr. Ford, using a selection of slides from his more than 1200 studies of Yosemite, Bryce Canyon and other pictorial regions, placed special emphasis on composition in relation to color. On the same evening, the members of the Los Angeles club were conducted through the new and extensive plant of the *Los Angeles Times*, as guests of Harrison Chandler.

Will serve Chicago ■ The nominating committee of the Chicago Cinema Club, ACL, in Illinois, has announced the following club members as candidates for officers during the coming club year: Warren Sandage, president; H. G. Aschoff, vice-president; George R. Turtle, treasurer; R. C. Asper, secretary. Nominated to serve with them on the board of directors are S. F. Warner, ACL, Leo Rysavy, W. Macomber and R. W. Smith. The election will be held at the club's annual meeting, early this month. Recent programs have featured a screening of *Here and There in the Good Old U. S. A.*, by J. S. Franks, and a "Way Back When" night, in which the presentations were limited to films five years of age or more.

Players produce ■ In Galt, Ontario, the Little Theatre Group is engaged in the production of *The Trail of the Conestoga*, adapted from Mabel Dunham's historical novel dealing with the emigration of the Mennonites from Pennsylvania to Canada. Planned almost entirely as an outdoor production, the film will run approximately 400 feet of 8mm. stock. Claude E. Tomlinson, ACL, is in charge of photography and other technical details.

Members talk in S. F. ■ Discussions by members of the Cinema Club of San Francisco were featured on a late program of that group, according to president J. Oliver Tucker, ACL. D. L. Redfield presented a paper on a series of experiments on the correct use of a photocell meter and was followed by Dr. Donald L. Fish, who outlined the possibilities for correction of under or overexposure in the after treatment of processed films. A wedding film in color was then presented by L. A. Sharaeff and the meeting was concluded with a screening of late prize winning pictures from a West Coast contest. The San Francisco club is planning a print competition in support of the widespread interest among its members in still as well as cine photography.

'Phone club plans ■ Extensive plans for the coming year of club activity have already been made by the Movie Group committee of the Telephone Camera Club of Manhattan, ACL, according to the report of P. J. O'Toole, group chairman.

[Continued on page 447]

The World's Most Versatile 16 mm. Movie Camera

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The basic model is equipped with Kodak Anastigmat *f*.1.9 lens, 100-foot film chamber, and set of six masks. Estimates for adaptation to any highly specialized work upon request.

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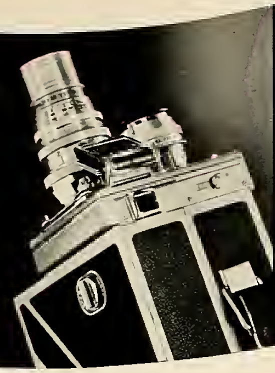
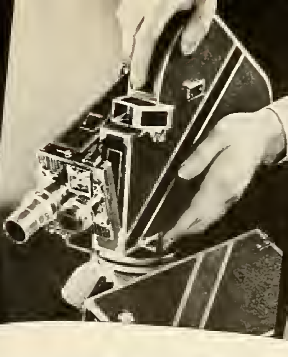


Reflex Finder—*Shows on a ground-glass the exact focus and field, at any distance, with any of the "Special's" seven lenses. The "Special" is also equipped with eye-level, full-vision finder.*

Hand Cranking Shafts—*Equipped with a long-running spring motor drive, the "Special" may also be hand cranked by its eight- or its one-frame shafts. In reverse, shafts permit back winding for trick effects.*



Interchangeable Film Chambers—*Enable you to change from one type of film to another without pausing to re-thread camera. Chambers available in either 100- or 200-foot film capacities.*

Set of Masks—*Circle, oval, two vertical, and two horizontal half-masks are supplied with the "Special." They insert in a tiny slot between lens and film. No bulky mask boxes. Other designs available.*

Lens Turret
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exposure guide
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socket.

Single Frame Release—*This feature, essential for successful animation, permits the exposure of a single frame every time the release is pressed.*

Film Meters—*On the mechanism half of the camera, a meter registers the amount of film run or rewound, and each film chamber has a meter showing the amount of unexposed film.*

Exposure Guides—*Two exposure guides, for all average outdoor lighting conditions, are built into the turret head—one under each lens socket. Note the hinged telephoto masks on the front element of the eye-level view finder.*

Carrying Case—*Accommodates the basic "Special" model, extra 100-foot film chamber, film, six lenses, filters, and masks. Extra. Cases of other design will be made up on special order.*

ory Lenses—
f.2.7 wide-angle,
f.3.5, 2-inch f.3.5,
h, 4½-inch, and 6-
telephotos. 2-inch
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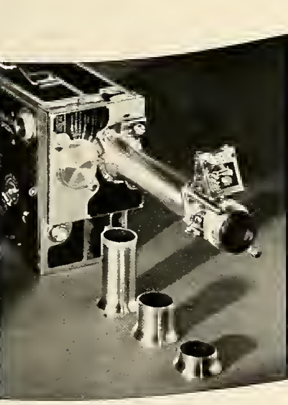
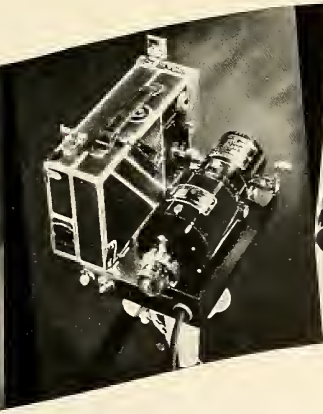
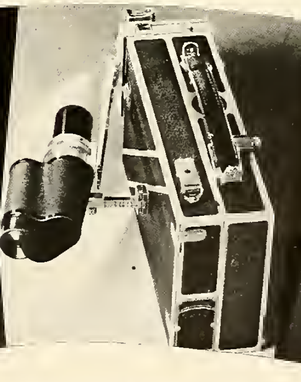
used with an
on most other
ameras. Extra.



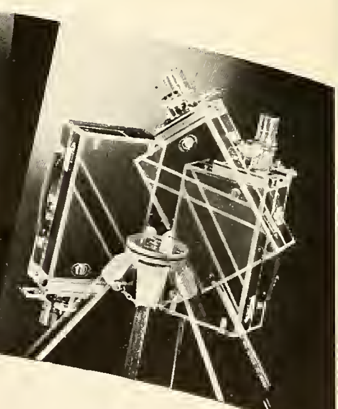
Lens Extension Tube Outfit—*Although an exclusive feature of the "Special" makes it possible to film minute objects, far greater magnification is possible with the Lens Extension Tube Outfit. Extra.*



Electric Motor Drive—*Has a speed range of 1, 2, 3, 4, 8, 16, 24, 32, 60, and 64 frames per second. Regular model operates on D.C. or A.C., 25 to 60 cycles, 100 to 125 volts. Motors for other voltages available. Extra.*



The Optical Finder—*The "Special's" standard eye-level and reflex finders fill all normal needs. Where accurate field rendition of all lenses at all distances is desired, the Optical Finder should be used. Extra.*



Ciné-Kodak Tripod—*Sturdy, light, trouble-free. Made of aluminum alloy, weight 6¾ lbs. Extends from 2½ to 5 feet. Panoram scope—complete circle, straight up and down. Extra.*

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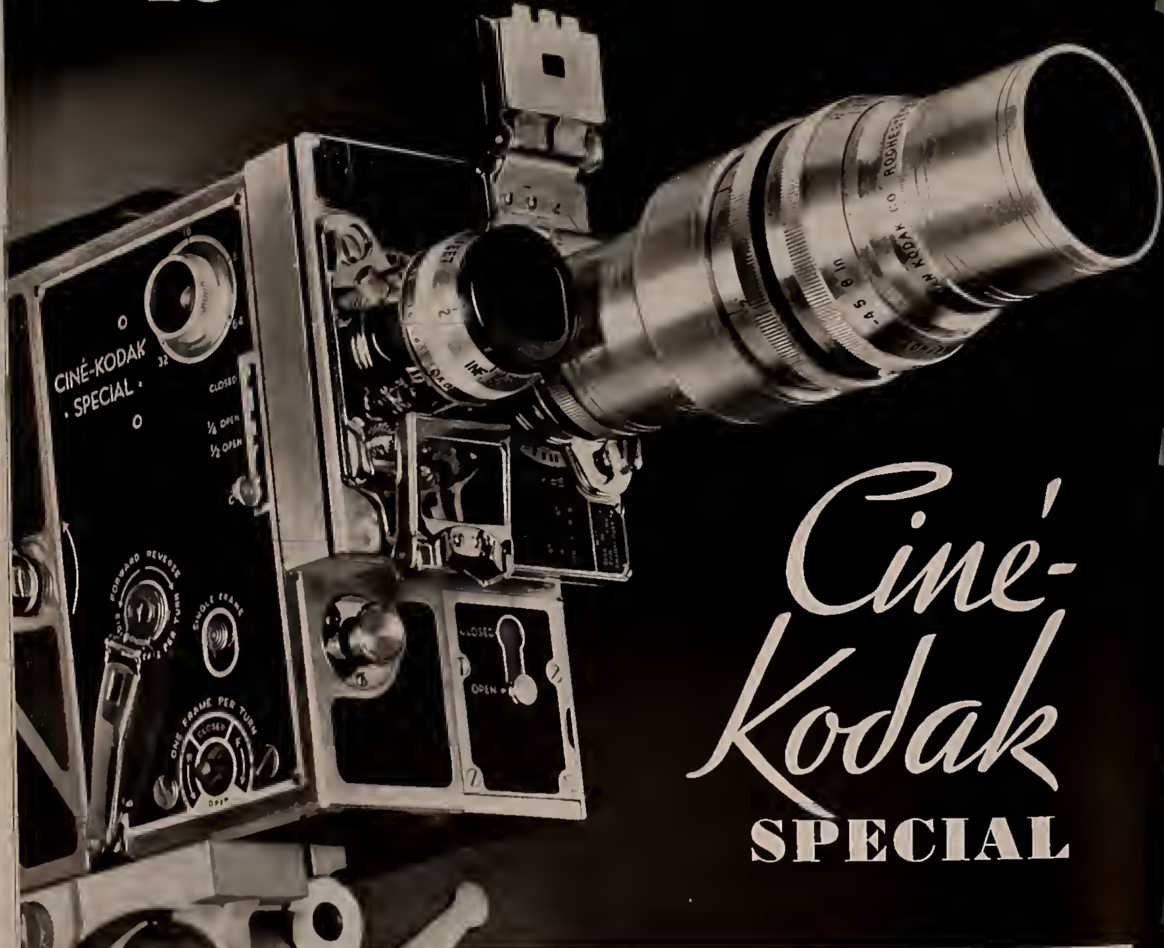

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CINÉ-KODAK SPECIAL does "everything." Fades, double exposures, dissolves, slow motion, masked pictures, speeded action, animation—all these cinematic "tricks," and more, are quickly and handily carried out with the basic model of the "Special."

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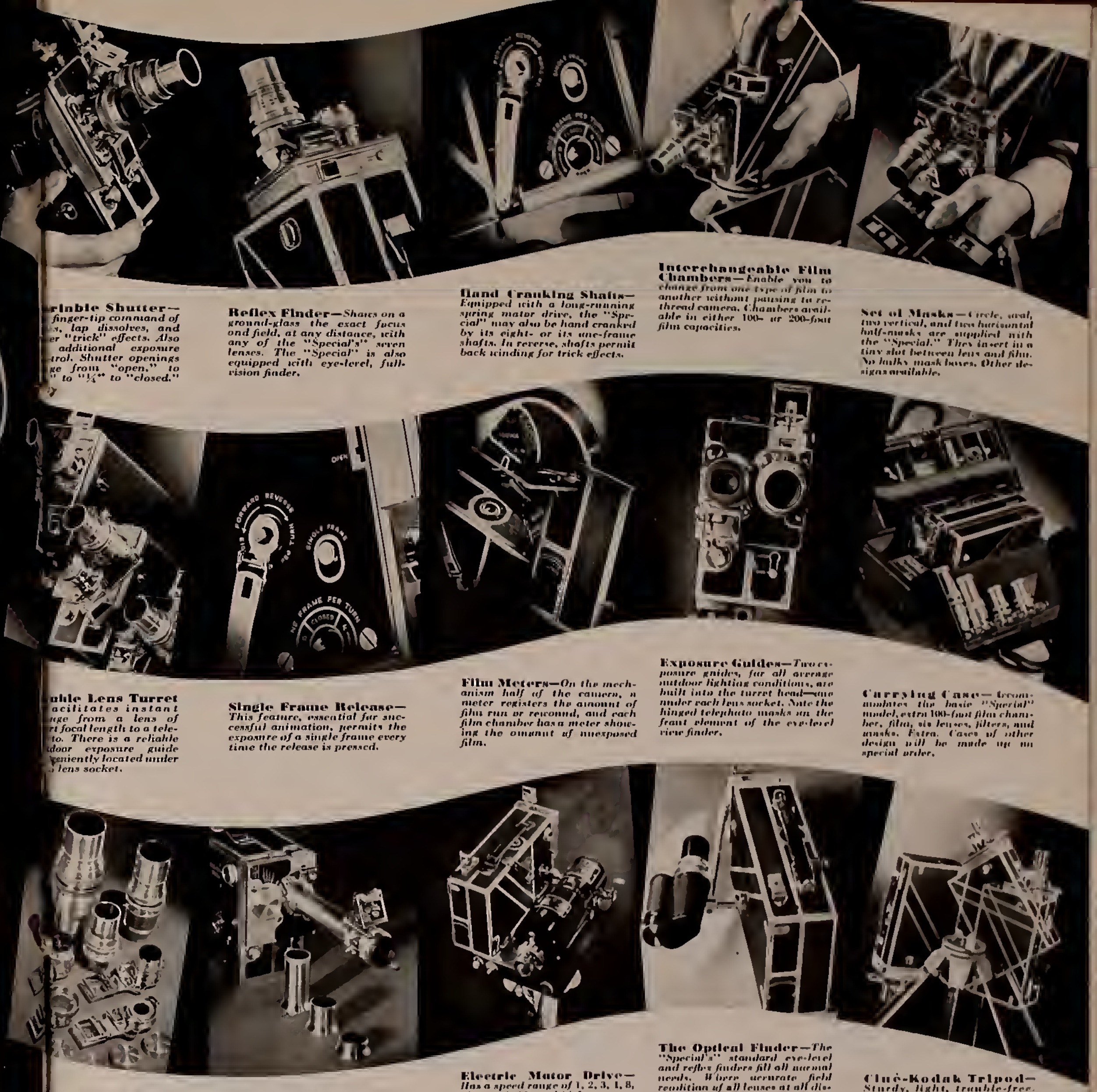

riable Shutter— *finger-tip command of s, lap dissolves, and er "trick" effects. Also additional exposure trol. Shutter openings ge from "open," to " to "¼" to "closed."*

Reflex Finder— *Shows on a ground-glass the exact focus and field, at any distance, with any of the "Special's" seven lenses. The "Special" is also equipped with eye-level, full-vision finder.*

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Film Meters— *On the mechanism half of the camera, a meter registers the amount of film run or rewound, and each film chamber has a meter showing the amount of unexposed film.*

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Carrying Case— *Accommodates the basic "Special" model, extra 100-foot film chamber, film, six lenses, filters, and masks. Extra. Cases of other design will be made up on special order.*

cessory Lenses— *m. f.2.7 wide-angle, m. f.3.5, 2-inch f.3.5, 3-inch, 4½-inch, and 6-h f.4.5 telephotos. 2-inch lens and telephotos be used with an pter on most other m. cameras. Extra.*

Lens Extension Tube Outfit— *Although an exclusive feature of the "Special" makes it possible to film minute objects, far greater magnification is possible with the Lens Extension Tube Outfit. Extra.*

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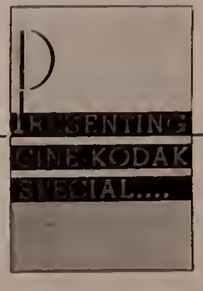

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RCA Manufacturing Co., Inc.

News of the industry

RUSSELL C. HOLSLAG, ACL

John Charles Thomas recording with RCA 16mm. sound camera

Kodachrome in Hollywood ■ The 16mm. processing station of Eastman Kodak Company, 6706 Santa Monica Boulevard, Hollywood, Calif., is now equipped for processing Kodachrome film.

Ampro Model R ■ For those who wish an efficient silent projector which is built for the express purpose of later conversion to sound on film, the Ampro Corporation, 2839 North Western Avenue, Chicago, offers its new Model R machine, with 750 watt lamp. This projector incorporates all the refinements in mechanism necessary for a uniform film speed, and when the user wishes to convert his machine to sound on film this may be done at the Ampro factory through the addition of the sound head. In this way, the purchaser of this silent projector need not anticipate any difficulty when he wishes to add sound on film in the future. The Model R is said to contain all the regular Ampro features.

C-K lens applications ■ It has been brought to our attention that a September item in this department concerning the use of adapters for Ciné-Kodak lenses for interchangeability with those of other cameras may have produced an incorrect impression. The interchangeability of objectives between cameras obtains only with the *new* series of Ciné-Kodak lenses, as only these lenses are so constructed as to allow this possibility. This new series of Ciné-Kodak lenses may be used on the Ciné-Kodak Special in conjunction with one type of adapter. Another adapter enables the new lenses to be used on the Ciné-Kodak K, while a third adapter makes it possible to use these lenses on cameras with a standard thread lens mount.

Filter data ■ An up to date and informative bulletin regarding the proper function and use of the various color filters has been prepared by Burleigh Brooks, 127 West 42nd Street, New York, and will be sent on request. The appropriate use of yellow, blue, green, red and special filters is designated, with particular reference to the Ramstein-Optochrom filters imported by this firm. These filters are made of homogeneously colored optical glass.

Answers the query "What's new?" for amateur and dealer

New Flexalite ■ Improvements and refinements on the Flexalite interior lighting unit, manufactured by Photographic Specialties, Inc., 129 West 22nd Street, New York, are worthy of mention. The unit makes use of two reflectors which are clamped to a horizontal rod and are centrally supported by a substantial tripod. New clamping devices have been developed which enable the operator to set the reflectors at any angle and to provide arrangements for top, back, side or front lighting with equal ease. Inspection of the clamping devices shows them to be easy of adjustment, by virtue of large gripping surfaces. The tilting arm arrangements allow the source of light to be shifted from floor to overhead. Photoflood bulbs are used. Extra large reflectors with mogul socket for Photoflood No. 4 or Movieflood bulbs are also available.

Du Morr on Victor ■ Owners of Victor Model 5 16mm. cine equipment may now have installed on their cameras the Du Morr Radial Wipe device, which was previously adapted only to the Ciné-Kodak Special. J. D. Cochrane, jr., ACL, 734 Brooks Avenue, Wyoming, Cincinnati, Ohio, who offers this device which enables the user automatically to produce wipeoff effects while the camera is running, states that it will sell for the same price for the Victor camera as for the Special.

Regina challenges ■ A noteworthy statement, claimed to be substantiated by the recent increase of the activities of his firm, is made by S. C. Atkinson, of Regina Photo Supply, Ltd., Regina, Saskatchewan, Canada. "We have," says he, "the largest combined sound and silent 16mm. film library in Canada, and each of these units is the largest library of its type in Canada."

YMCA catalog ■ The new catalog of the Y.M.C.A. Motion Picture Bureau, listing 16mm. and 35mm. films, both free and on a rental basis, has just been issued. Inquiries may be addressed to 347 Madison Avenue, New York. The appearance of the Y. M. C. A. motion picture catalog is an annual event.

[Continued on page 448]

Title mechanics

[Continued from page 423]

made. These photostats then can be hand lettered with black paint, or the wording may be printed, after which the titles should be photographed on positive film.

Still pictures of particularly pleasing scenes, as well as the art title backgrounds published in this magazine, make very effective titles. When these are used, it is advisable to order negative photostats of them in a fairly low key and to letter the photostats with black paint in such a way that the lettering contrasts strongly with the background. When these are photographed on positive, the lettering will stand out as white against a dim background.

Another method is to make, on paper, negative enlargements of cine frames. These enlargements are best made by using a projector, threading it in the usual way and running it until the desired picture appears. The projector is then stopped and the lamp rheostat is turned down as far as possible. Bromide paper is placed on a wall or other support, the projection distance is adjusted so that the picture size is roughly eight by ten inches and the image is then focused sharply. With the bromide paper in position, the projector lamp is turned on and a very short flash is given. The proper length of the flash is determined best by trial and error, as it varies considerably with the density of the original picture and the voltage of the electric current. After these negatives have been developed and dried, they are lettered in black and then rephotographed on positive film, which reverses the paper negative to a film positive and gives a dark picture background with white letters.

There are several styles of title boards now on the market, which offer a wide variety of artistic setups. The titles which can be made with these boards are quite satisfactory in every way. The main problem in using them is to frame the title board properly in the center of the gate aperture.

Border designs are usually hand drawn on a separate card of the same size as the title. The center of the auxiliary card is cut out to allow placing the title card behind it, and thus one drawing will serve as long as it is needed. To avoid the effect of shadows, both the border and the title card may be placed in a photographic printing frame.

One of the most important details of title making is the size of the title card, as this determines not only the size of the letter required but also the distance at which the camera is to be placed. With the printed titles, cards of five by six or seven by nine inches in size are advisable, for these allow the use of letters one quarter of an inch to five sixteenths of an inch high. However, this type size is much too small for hand lettering, as it

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B & H Model 121 f/3.5 lens	67.50	49.50
B & H Model 70 f/3.5, Brown	125.00	59.50
Victor Model 3, f/2.9 lens	78.00	43.50
Used 3¾" Wollensak Telephoto f/3.3	75.00	29.50
Used 3" Hugo Meyer Tele-Megor f/4	81.00	45.00
Used 2" Wollensak f/3.3	50.00	19.50
Used 1" Wollensak f/1.5	60.00	24.50
ACCESSORIES		
Bell & Howell Special Splicer and Rewinder	11.00	5.95
Weston former model Exposure Meter	27.75	12.50
Photoscop Exposure Meter	27.50	15.00
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Slightly used, Thalhammer Jr. Tripod	25.00	14.50
Slightly used, Willo Effect Matte Box	5.50	2.95
Ensign Splicer 16mm.	27.50	10.00
Craig used 16mm. Rewinder and Splicer	19.50	11.50
Trac-Bloc Titler Letter Set	2.75	1.75
Excel 16mm. Film Rewinder and Arm		1.25
Willo 8mm. Titler	4.50	2.95
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is difficult to make such small letters evenly, while any irregularities are greatly magnified on projection. Hand lettered titles are usually made on cards eleven by fourteen inches, which necessitate the use of letters from three quarters of an inch to one and one quarter inches high. Letters as large as this are made easily with a brush and, if executed carefully, will appear quite even on the screen.

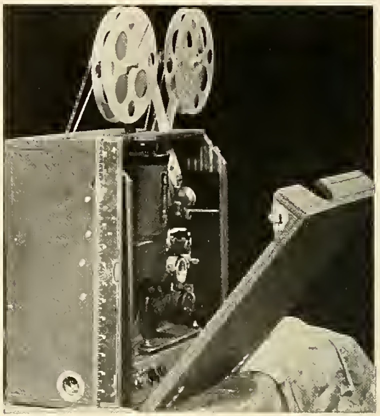
Shooting the title cards requires considerable preliminary experimental work. In the first place, it is of paramount importance to get the camera centered with relation to the title card. This is done most easily by fastening the camera securely in position before the card, removing the cover or door and viewing the title directly through the gate aperture by means of a small piece of matte leader film placed in the gate. The card should be placed on the easel and moved around until it appears to be centered and the lines of letters are parallel with the top and bottom of the aperture. Pin the card in this position and make a test strip. This test strip should be developed, dried and projected, as the screen test is the final criterion of centering. After the first test has been made, any minor adjustments which are necessary can easily be handled, and then the position of the card should be located definitely by means of pins or slots, so that each succeeding one will be centered in exactly the same place.

Lighting may be provided by two Photofloods so arranged, one on either side, as to give an absolutely uniform illumination without throwing any stray light into the lens of the camera. If one light is too near the card, one side of the finished title will be lighter if filmed on reversal or darker if on positive, and, at the same time, the letters also probably will tend to "fill in" slightly, thus losing some of their brilliance.

The following chart indicates, for four card sizes, the approximate distance from the lens to the title card when the camera is equipped with a one inch objective.

Card size	Approximate camera distance
5 x 6 inches	14 inches from the lens
7 x 9 inches	18 inches from the lens
8 x 10 inches	23 inches from the lens
11 x 14 inches	32 inches from the lens

If the camera does not focus down to the required distance, it is necessary to get a portrait attachment to put over the lens in order to bring the title card into sharp focus. These portrait attachments are available for some cameras, but the only practical way to get the cards to focus sharply with the fixed focus lenses on other cameras is to unscrew the lens in its mount. This is best done by trial, as there is a slight variation in the different cameras which will not



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Camera Headquarters for Tourists

allow giving definite information as to the number of turns the lens must be unscrewed. The main point is to determine for your particular camera and lens the number of turns necessary to bring the card into sharp focus. This having been discovered, always give the same number of turns when shooting titles. The exposure used in making titles is usually *f*/4.5 or *f*/5.6, depending on the distance of the lights from the title card and the card's reflecting power.

The cine chase

[Continued from page 424]

calls out to the others; they agree—lunch! Just as they are spreading the food, Spot freezes to a point! There is cautious reloading and Bang! A double! Now for the lunch that looks so good and a pipe that delights the soul.

The question of angles during the actual firing depends on the hunter's known skill. If he is a good shot and sure to bag his quarry, the cameraman can take his pictures from behind, trying to get both the hunter and the birds in one scene (subject to the addition of closeups). With a poor shot, it is better to take the picture from the side, so as not to show a possible miss.

In the case of duck hunting, while the general principles of continuity remain the same, it is all but impossible to include the birds in the shots of the day's actual hunting. They are too wary, they fly too high and are hunted too near dawn. The best thing would be to build a blind and spend the day in it, with a telephoto lens. In duck hunting, the advantage of a fixed blind, or shooting from boats, greatly facilitates picture taking, and the water adds to the possibilities of unusual, back lighted photography.

Bird hunting is one type of subject that does not call for titles. If it does not tell its own story, nothing will. All time lapses should be filled with cut backs or sidelights. Bird hunting, however, calls for an exceptional number of big closeups, without which the subject tends to dullness. What is lacking in variety can be made up in intensity.

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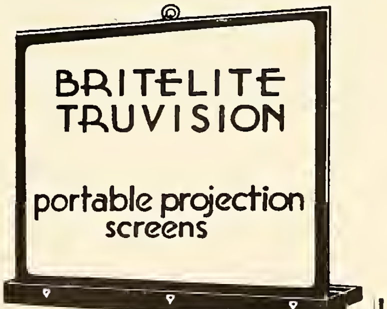

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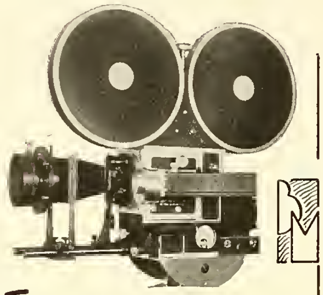

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Closeups — What filmers are doing

Honors in many fields have been laid on the shoulders of the League's President, Hiram Percy Maxim, ACL, during the weeks and months just passed. In our own domain of personal movies, the Institute of Amateur Cinematographers, ACL, of London, England, has conferred upon Mr. Maxim the distinguished position of Patron of the Institute, a gesture of international friendship which will be highly valued by League members the world over. In the field of politics, President Roosevelt has appointed our chief a member of the Advisory Committee of the recently formed National Youth Administration, while *Today*, weekly voice of the New Deal, will soon publish an article on chemical engineering from Mr. Maxim's pen. Further, *Harpers Magazine* seems to have persuaded that incomparable raconteur (which is Mr. Maxim in private life) to set down some of those rare yarns about his father, Sir Hiram Stevens Maxim—yarns which have long since disrupted the dignity of many a dinner gathering of the League's staff.

We have told you from time to time of this and that person prominent in public life who was a dyed in the wool amateur movie maker. This month the revelation comes in a baker's dozen. For, out of the thirteen men comprising Hal Kemp's orchestra (heard on a nation wide radio program), ten of them are ardent camera addicts. Mr. Kemp, our reporter tells us, goes particularly for sound on film and recently has acquired complete 16mm. equipment for this medium.

Working, for a change, on black and white stock, John V. Hansen, ACL, the Washington, D. C., color expert, has produced this summer an eight hundred foot, 16mm. subject on the scenic beauty and human interest of Denmark, to be used by the Danish Society of Washington, of which organization he is a member. The production, which will be duplicated in several copies, was planned for non commercial distribution among other Danish groups to acquaint American born Danish children with their ancestral country.

In case you have missed the announcements carried elsewhere in this and past numbers of Movie Makers, we urge you herewith to give a thought to your entry for the annual selection of the Ten Best Non Theatrical Films made by this magazine. The oldest annual competition in the realm of personal motion pictures, Movie Makers selection of the Ten Best films is now going into its sixth year. Pictures which place within the charmed circle of ten are selected literally from hundreds seen each twelvemonth by the editorial staff and represent a catholicity of skill and achievement in personal motion pictures impossible to find in any other competitive gathering. Your chance for the Ten Best, supreme accolade of amateur filming, closes on the 31st of this month. Don't miss it!

A familiar of many communities in Nova Scotia, Duncan MacD. Little, ACL, of New York City, presented this past summer a series of programs of his own motion pictures before audiences gathered in the Harbor View Casino and the Temperance Hall, of Smith's Cove, and in the Bijou Theatre, of Digby. Girl Guides, local churches and libraries were the beneficiaries of the box office receipts of these summer screenings.

16mm. film frame by Edmund Zacher, II, ACL; enlargement by Arthur A. Hebert, jr., ACL

The all around football film

[Continued from page 429]

the undergraduate taking the beautiful but dumb "Light of the World" to her first game. This may take a little advance rehearsal, while a good deal of it would necessarily be "faked" before or after a game. Open on the pair approaching the stadium. The boy thinks he has lost his tickets and searches every pocket desperately. The girl hands him an envelope—title, *"You told me to take care of the tickets."* They go to the wrong entrance, to another wrong entrance; they get in the wrong seats in the stands because she insists on sitting in the front row. Then come her questions and comments on the game. For example, the boy is almost delirious as a splendid run is made. Show the run for a moment. (The shot of the run was made at another time.) The girl tugs at the boy's arm. Next, there come another shot of the play and another tug. Almost savagely, he asks, *"What is it?"* She points, and a cut in title reads *"Just look at that woman's funny hat."* Return to the pair and then to the completed play. Next, show the boy. He loves her, but he is yearning for an axe. A short plot film, such as this, can be made partly at a game and partly later. Closeups and near shots of the two in the grandstand might be filmed any day as long as the background is right.

You can make a great comedy reel if you have a friend with a camera. Use some such title as *Bill Shoots the Game.* Bill takes his camera and starts for the stadium. He gets in the crowd, with the usual comic reactions, and finally he gets a nice seat at least six or eight rows from the front. He starts shooting, and each time something happens. The star shakes loose on a run. The crowd surges to its feet, Bill along with the rest. All he gets is a shaky view of a sea of heads. He is all set to make a shot of a pass, and an enthusiast slaps him on the back. Bill's shot shows the players and then suddenly shoots up into the air. Working out the usual happenings at a game, with your own camera trained on Bill, you can get a football picture that people will want to see a second time.

If no second camera is available, you can adapt the idea to your own shooting, with explanatory subtitles, such as *About this time, Simms made his famous forward pass.* After this, the following scene would show only the distorted outline of the man just in front of you. In either this film or the dual picture, the fade out should be, *At last, a chance at the gridiron,* with a picture of the now deserted field.

Another somewhat different angle that is practicable, if a telephoto lens can be used, is to stick to the field but to con-

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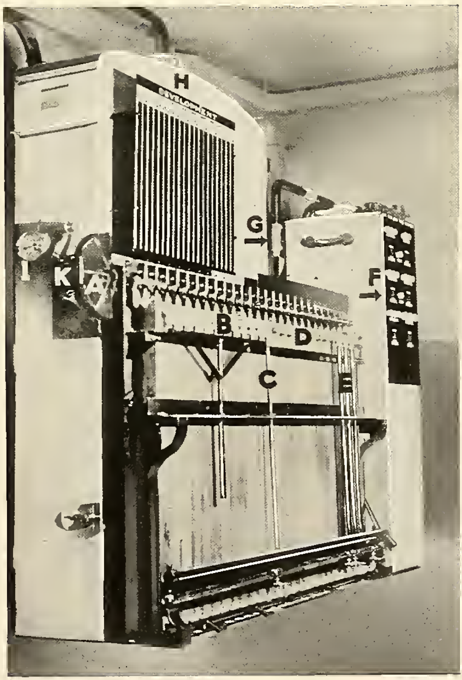

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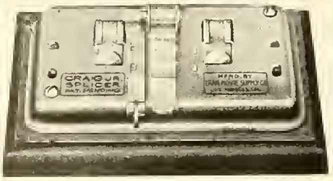

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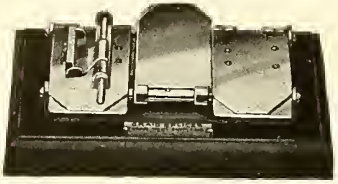

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centrate on the intimate stuff—the entrance of the teams, the sidelines, the coin toss for ends, the huddles and scrimmages. Don't forget the cheer leaders. They are important, too. One film got a capital and novel tailpiece by a closeup of a cheer leader sitting on a curb, his megaphone still beside him and a huge bandage about his throat. It gave a sudden twist to the story that freshened appreciation. If you follow this idea, try to get a stray dog which the man can hold, the dog howling to pinch hit. The sitter holds the dog firmly. The howling is induced by a high note on a tin whistle. Practically any dog will react to a shrill tone.

This may seem to treat football rather frivolously, but that is one way to treat it for general consumption. The man who desires to make a serious pictorial record knows what he wants to get and requires no particular advice. The game unfolds and he picks such parts as he wants, with a few local color shots of the stands for highlighting. But the average movie maker can make and hold his friends more surely by soft pedaling long sequences of the actual play. For the general public, about thirty percent of the footage in the actual game is plenty in a football reel. More will overdo it.

How do you see color?

[Continued from page 431]

ing knowledge—when we are out alone, our cameras loaded with color film at a definite cost per cent, per foot, per hollyhock—that sometimes things don't look right on the screen, the way we shoot them. Additions, subtractions, exposure meters, lenticulations, reticulations, all or none of them to the contrary notwithstanding, what we say is that if some of our shots are color movies, they don't look like anything we ever saw in the world or the heavens above the world.

They don't. The reason why they don't is that we never learned to see color as color really is. We never can learn to see it that way, unless we make ourselves over. No artist ever dared to paint it that way, from Cimabue down to Diego Rivera. If they had dared, their enraged public would have shot them down with a double barreled gun loaded with cobalt and vermilion. Modern artists have a neat trick of painting color the way they think it ought to be, with no reference to the way anybody ever thought he saw it, who was not a modern artist, but the poor color cinematographer can't dodge the issue in that easy fashion, because he is not *making* a picture. He is *taking* it. He points an instrument that operates with superhuman and ruthless exactness in its devastating business of recording what it sees. What it sees, it gets, all right, but it does not get what the fellow pushing the button sees, and it never will get what he sees unless he can tame it to his own purposes.

Happily, the camera is capable of being tamed, readily enough, if the cameraman knows a thing or two. Color amateurs have already proved that. It can be done and our job is to learn how to do it.

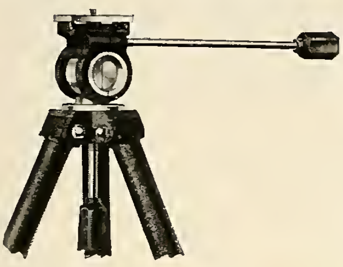
The essence of this job lies in forcing the camera not to photograph objects in natural color—Heaven forbid—but to photograph them in the unnatural color that the tired and inattentive eyes and brains of most human beings have come to accept as natural. We must persuade honest, sincere, scientific, unwearying lenses and perfectly designed film emulsions into the knavish business of falsifying nature to please average humanity.

This is what the new color technique must tackle. Much has been done by amateurs like John V. Hansen, ACL, working with only one color process. They have charted the first steps, although most color filmers have been so interested in the mechanical operation of color movies that they have not seen the real technique of color as one to be based on the way to achieve results to which human beings are accustomed rather than results that are faithful to nature. This new task is just as technical as are considerations of exposure, focus and lighting, all of which are employed in its solution. Although it involves the choice of subject matter, it is much wider because it deals with the important requisite of making color movies humanly credible and acceptable. As eliminating the flicker of primitive motion pictures, so that the illusion of nature might be presented, was a technical problem, so is the humanization of color film a technical problem now.

Although he could get much help from the scientist, the psychologist and the painter, we can be pretty certain that the movie amateur will turn this trick without their aid, working along the path of his own explorations. How he will do it lies in the future. He might begin rather casually by asking his friends some of these questions to find out how the average person sees color:

1. Are colors seen out of the corner of the eye as brilliant as those seen in the center of vision?
2. When we look at distant views, are we generally aware of some predominant mass of color or do we see the view as a merging of all colors into a more or less neutral whole?
3. Do we require semi distant views, average views, semi closeups or actual closeups before we are directly conscious of color?
4. What color do we notice first in a given scene, and why?
5. Do highlights and brilliant colors coincide in average vision?
6. Do highlights blind us to colors in their backgrounds?
7. When we look at a particular object, how much consciousness have we of

perfect for color—



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the background colors, as compared to those of the object we are inspecting?

8. Does a brilliant color in an unimportant part of a scene distract our attention from the chief objects?

9. How often do we see the sky as blue —with our minds and not with our eyes?

10. Do we get impatient of patchwork quilt color effects in average views, semi closeups and closeups?

These ten questions are by no means exhaustive; they are just barely suggestive. Perhaps they do foreshadow the ultimate subject matter of the true technique of color filming, for certainly it is with things of this kind that color film technique must concern itself if color movies are to gain the quality of complete plausibility. It is easy to get color on the screen, thanks to the astounding achievements of manufacturers of film and equipment. To make that color harmonize with the average man's concept of what he thinks he sees is a job—and a first class one—for the amateur.

Filming fuss and feathers

[Continued from page 428]

with the cardboard in front of the lens; then slowly withdraw it after the camera starts. Any camera can be used for this type of wipe, while numerous varieties of this effect can be developed. If the action in the scene is moving from left to right, then the wipe should move in the same direction, for it will be much smoother than if it were to travel against the action. Movie makers owning cameras with a rewind device can, after very little practice, accomplish better wipes from scene to scene. For instance, pass the cardboard from left to right until the scene is wiped out, rewind the footage necessary for the wipe, then on the next scene, with the same speed, angle and direction, remove the cardboard. The speed of wipes should correspond somewhat to the action in the scenes—fast wipes for rapid action and slower ones for slow action. It is best not to make them too fast, for wipes of three or four frames are hardly noticeable on the screen. Parades particularly lend themselves to wipes of various sorts because this camera effect helps to break up the continuous marching and to relieve the monotony of straight cuts from scene to scene.

Reaction shots for either pageant or parade are always essential; they add to the human interest of the film and, if the cameraman is lucky, they will add much humor. Shots of the crowd applauding will make significant breaks between scenes, while scenes of the crowds arriving and leaving will make a splendid beginning and ending for the film. Practically any human interest event in the audience that attracts one's attention is worth filming.

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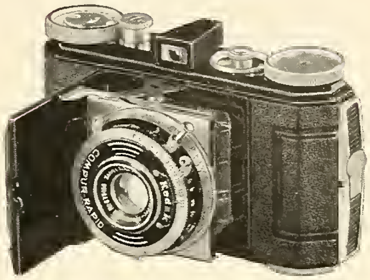

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give more sparkle to the film but, if one is employed, it should be in use throughout the filming in order to keep the whole presentation uniform in quality. Of course, in closeups—telephoto or otherwise—this is not essential and the omission will not be noticed. Ordinary panoramas should never be used except perhaps in the final sequence and then once only. Follow shots, panoramas to cover some significant moving object, are quite permissible, but be sure to keep the subject in the center of the finder and do not wander to another subject.

In editing, be sure to eliminate all unnecessary portions and keep scenes short enough to hold the interest of the audience.

The clinic

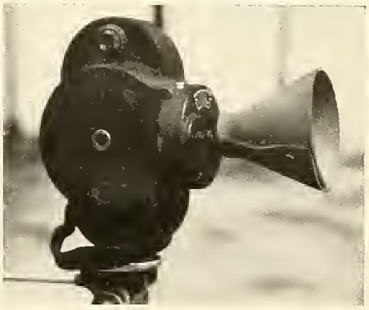
[Continued from page 430]

amination, it is quickly seen that the "light streaks" are nothing more than the "ghost" or secondary light image that is caused by too short a loop when the camera is running. Almost without exception, the shortness of the loop is caused when the camera is loaded. The loop seldom shortens when the camera is running. Great care always should be excercised when loading, and before the camera is closed it should be operated while a few inches of film pass through the sprockets. Sometimes, when the camera is loaded but has stood idle for several weeks or longer, the film stiffens around the gate and sprockets in the form of the loops and, when the camera is started, the curve formed in the film is enough to throw it out of line. However, this is of much more rare occurrence than faulty loading.

Lens shade ■ One of the greatest problems found in using a lens shade is finding one that is compact enough to carry in the camera case yet large enough to be of use on the lens. A simple and inexpensive solution to this problem lies in purchasing a rubber cover made for snapping around the base of the gear shift lever of an automobile. This cover will fit almost any cine lens and it stretches enough to grip firmly. The two snaps provide a quick way of detaching this lens shade and, when unfastened, it will lie flat in the carrying case. It is flexible and soft enough to fit in almost any place the camera is carried. The inside of the hood is a dark gray but, if desired, it can be painted a dead black with a thin paste of varnish and lampblack or charcoal. The movie maker who owns a still camera will find that this is a truly universal lens hood.—*Clement C. Parker.*

A rubber cover for car gear shift makes a cine lens shade

Clement C. Parker



Film cleaners ■ The advent of a new type of color film has made it important to watch the kind of fluids used for cleaning. Cleaners, other than that offered by the manufacturer of the film involved, should be used only after a test strip has been cleaned to see whether the color is affected in any way.

View selector ■ Nearly everybody has a few accessories that are no longer used, and sometimes these can be put to work with profit. Not long ago, I found that I had an old focusing microscope that I had used for accurate focusing on special work. It occured to me that this, in conjunction with a lens, might be a good aid to composition, so I put it on a fixed focus *f*/3.5 lens that I no longer include in my active collection. Viewing a scene through this device has been the greatest aid to composition that I have ever had, and I really believe that it has helped to secure my best color scenes. — *W. T. McCarthy, ACL.*

It's done this way

[Continued from page 426]

structures may serve to appear as a whole countryside simply because of the different angle from which the camera picks them up.

Another way of handling this scene is to paint the landscape on a revolving drum which is at a right angle to the floor. This method, however, does not give the impression of depth which can be attained by the process described in the above paragraphs.

In another effect sequence, we seem to be in the trenches of a battlefield, while high in the air above us two airplanes are maneuvering for a superior position. Our hero is piloting the silvery pursuit plane in which he took off from the airdrome a short time ago, while the enemy is handling a flashy orange painted motor. We watch them breathlessly as they jockey this way and that. The two machines are pointed straight at each other now and, although we are too far distant to hear or see the machine gun fire, we know that both pilots are loosing a stream of death through the spinning

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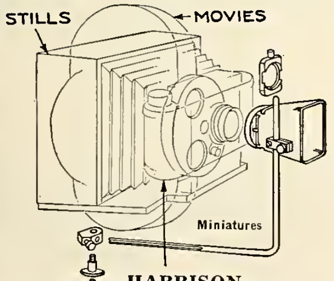

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blades of their propellers. The two planes appear on the verge of a head on collision—but the silver zooms up and out of danger as the orange bird hangs heavy for a second, then crashes quickly toward the earth.

In these shots, the two planes are models and in the final scene, where they are dashing headlong at each other, they are swung on an arc by manipulators who are perched on a beam or platform above the camera range. A very fine black wire, which is invisible in the finished picture, is attached to the two craft in order that they may be swung on the radius desired and, to hold the machines at the proper angle, wires are attached to both wing tips and to the tail of the ship. These meet above the cockpit and are then connected to the wire in the hands of the manipulator. (See Fig. 3.)

In the case of the ship that crashes, the wires from the wings and tail are attached to a hook that opens toward the tail of the plane. This hook slips through a ring on the end of the manipulator's wire and, above this ring, a check wire is tied so that the ship is allowed to complete only part of its swing. After the model has gone far enough, the check wire stops the manipulator from swinging it any further. The result is that the plane unhooks from the pendant ring, hangs for a moment as it loses momentum and then crashes downward.

Keeping up with color

[Continued from page 425]

sun's rays are not as strong as in June, July, August and early September. It will be necessary to open up the lens diaphragm anywhere from one half to one full stop, depending upon the amount of haze over the sun, the time of day and so forth.

When using telephoto lenses on sunsets, football games and other distant views, the lens diaphragm should be opened about one half stop more than would be given if the one inch or regular camera lens were used. It is important, of course, to use a tripod to assure steady pictures.

Precise data on the proper diaphragm stops for sunsets are difficult to give, because of the fact that the amount of haze and clouds over and around the sun varies greatly. If the sky is clear and the sun's disc is visible, but not too bright to be viewed directly when it is two or three degrees above the horizon, the correct exposure is about $f/2.8$. Just before the sun starts to set, the lens should be opened up to $f/1.9$. In filming the afterglow when the sun has set, $f/1.9$ with the camera running at half speed, or at the rate of eight pictures a second, gives satisfactory results. When the telephoto lenses are used, it will be necessary to run the camera at half speed with the lens wide open to obtain sufficient

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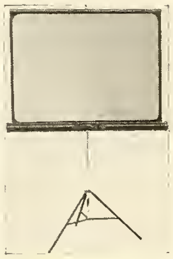
demands modern methods of screening. The important final result in movie making is dependent upon the type and quality of screen used. Here are two Da-Lite Screens that meet all requirements of modern projection, including color.



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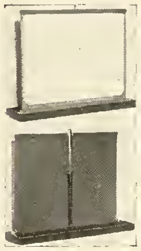

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A box type beaded screen, in a leatherette covered case. Second to none in projection efficiency and surpassing all other box type screens, except the Da-Lite Model A, in design and sturdy construction. Simplified mounting consists of a single collapsible support with hinge and spring lock. Set up or taken down in a jiffy. No set screws or troublesome trappings.

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exposure. Pictures of the afterglow made with telephoto lenses would be underexposed, even at half speed.

Rainbows call for one half stop smaller than would be used for a normal subject under the prevailing light conditions.

When shooting autumn foliage on Kodachrome, remember to keep the sun back of the camera to obtain a flat lighting, for only with flat lighting can all objects in the picture be evenly illuminated to render the best color results.

Critical focusing

[Continued from page 432]

way. A non theatrical movie maker could follow the idea readily if he took adequate pains with rehearsals so that the resultant titles would be properly focused and centered.

Camera work: The story of this opus is one that should interest movie makers particularly, for it deals with the adventures of a newsreel cameraman, and, although one may be slightly surprised at the casual manner in which the hero and others manipulate a hand held camera, he will be intrigued by the story which revolves entirely around cinematographic situations. Some movie makers may cavil at a scene that purports to show a newsreel cameraman filming in an unlighted interior of a stable (where he photographs the race track plotters and obtains cine evidence of their dirty work), but to compensate for this there is an interesting presentation of the use of process backgrounds in "faking" newsreel shots.

Home presentations

[Continued from page 427]

est impression of his most recent occurrence.

If questions arise while the film is being projected, we answer them very briefly, never while a title is on the screen. Nor do we give a talkie accompaniment with our titled and edited films. After all, our scenes were shot silent. We prefer to keep them so.

If one of our audience is an amateur movie maker and he brings a recent reel for us to screen, we usually run this first, not only out of courtesy but because we do not want this to disrupt our program.

Of course, the usual precautions are taken in properly threading the film at the start and securing instant focus. If a slight tear occurs or a sprocket hole rips out, the repair is made promptly while the next reel is running, and all films are rewound immediately for instant projection to prevent unnecessary delay.

When rethreading reels, we often brighten the room slightly for the con-

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The discriminating movie maker back from rural haunts and voyages abroad—*automatically* sends his reels to ENO for FILM EDITING, the science of logically correlating part to part in a progressive and story-telling sequence.
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venience of our guests. A radio pickup device, operated from the projection booth and amplified under the stage, furnishes the proper musical interlude or accompaniment. While projecting, we always watch our audience for signs of boredom.

If some are tired of seeing pictures, we can cut the program by one reel without being discourteous or inconsiderate of others who may be enjoying themselves. When the trailer strip of the last reel is going through the projector, and while the house is still dark, we close the oilcloth curtain slowly and then bring all our lights up to full brightness. That's the sign for our customers to move out and make room for others.

Amateur clubs

[Continued from page 433]

Frank Liuni, ACL, H. Rempt, S. Milne and E. R. McLaughlin met recently with Mr. O'Toole for the preparation of these programs, which include an early discussion and demonstration of color filming, by Frederick G. Beach, ACL, technical consultant of the Amateur Cinema League.

Cinemats al fresco ■ The regular midsummer meeting of the Mount Kisco Cinemats was held recently in the garden theatre of Robert F. Gowen, ACL, according to a custom initiated last year. After reports by membership, program and technical committees, the meeting was given over to a screening of *Fire Proof Construction*, by Everett Burbank, and *Camera Journeys in Soviet Russia*, by William Halstead, a seven reel film marked by an unusual number of human interest scenes and sequences. The program was concluded with the presentation of rushes from an industrial film for the Anaconda Wire and Cable Company, recently produced by Mr. Gowen.

Austrian evening ■ The annual Gala Evening held by the Klub der Kino-Amateure Oesterreichs, in Vienna, Austria, as an invitation presentation of the progress of amateur filming, has been carried off this year with complete success, according to special dispatches to this department. A capacity audience, which included many distinguished representatives of Vienna's diplomatic and cultural life, heard the club president review the encouraging progress of amateur filming and saw a program of foreign and Austrian films, as follows: *Rag Doll Ancka*, from Czechoslovakia; *Dancing Waters*, from France; *Pilgrimage*, from Hungary; *H-2-O* and *Fall of the House of Usher*, from the United States of America; *Skiing on Vacation, Brooks, Spring on the Mountains* and *Broken Mirror*, from members of the Austrian

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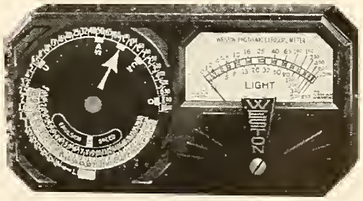

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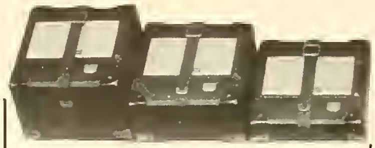

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The Hallmark of Distinction in any 8 or 16mm. film, yet they cost no more than just ordinary titles. Write for samples and illustrated price list.
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club. At a later, regular gathering of this group, club member Dr. Josef A. Schöner, ACL, formerly attached to the Austrian Embassy, Washington, and the Austrian Consulate General, New York, spoke of his nine months' stay in the United States, which included a visit at League headquarters. His presentation was illustrated with a screening of *American Journey*, *New York* and *Washington*, filmed by Dr. Schöner while in this country.

British amateurs

Sound for Aristos ■ Notable as the first sound production to be undertaken by the Aristos Photoplay Society, in Surrey, is *Night Adventure*, which has lately been completed, according to the report of Leopold Barnato, ACL, publicity secretary. V. L. Trytel wrote and directed the story, Brian Atwell supervised lighting and sound recording, while A. Pitman was in charge of photography. The leading players in this mystery drama include Joan Holledge, Vera Cresswell, Gwen Martin, Leslie Cresswell and Harry Taylor.

Manchester teaches ■ Working with the full cooperation of the civic officials, the Manchester Film Society has completed a 16mm. educational film, *Sewage*, which will be used widely throughout the school system of Manchester, England. The picture, although silent, will be introduced with a short talk especially prepared by the chairman of the Manchester Corporation Rivers Department, recorded on disc by the M. F. S. sound squad. Peter A. Le Neve Foster, ACL, directed and photographed this unusual subject, with the cooperation of J. Sinclair Lord, second cameraman, J. R. H. Clayton, who took care of lighting and stills, and Peter Bell, assistant director.

News of the industry

[Continued from page 436]

Oval Table ■ Announcement of the institution of the first Metropolitan Salon of Photography will be of keen interest to salon competitors residing in and about New York City. Sponsored by the Oval Table, a photographic group whose address is 185 Steuben Street, Brooklyn, N. Y., the Metropolitan Salon will consider print entries in two classes—Class A, those who are regular salon exhibitors and, Class B, those whose prints have not appeared in any recognized salon. The contest will be judged by a committee composed of Pirie MacDonald, Hon. F. R. P. S.; Nikolas Muray; Charles C. Curran, N.A., secretary, National Academy of Design; C. J. Crary, A.R.P.S.; Colonel Roy W. Winton, ACL, managing director of the League. Prints will be accepted for entry until November 2, 1935. Further details and entry forms may be secured by addressing the Oval Table group. Among the members of the Honorary Committee are Dr. Maurice S. Dimand, ACL, and Lee F. Hanmer, ACL, a League director.

Jottings ■ After careful tests with cine films now on the market, H. O. Bodine, head of Photo Crafts Laboratory, Wantagh, L. I., N. Y., reports an improved film cleaning solution which, it is stated, will remove dirt without affecting any type of emulsion. ■ Sophie K. Smith, formerly impresario of the Little Picture House, in New York City, is now successfully exhibiting 16mm. sound films for special audiences. She recently presented the famous European film, *The Blue Light*, in this medium at the Hotel Gramercy Park, New York City. ■ Photographic Lens Company, 152 West 42nd Street. New York, announces that an offering of camera bargains will be carried at their New York headquarters, in addition to the present extensive line of lenses, new and used. ■ Ralph R. Eno, ACL, 545 Fifth Avenue, New York, the pioneer 16mm. title builder, after an extensive research into the question of what kind of titles is best suited for use with color film, reports that his customers prefer hand lettered titles, photographed on a lavender base. Mr. Eno claims that this color provides the best blending effect with the average color scene. ■ In the new Willoughby Bargain List, No. 853, many fine photographic offerings can be found. Included in this list are lenses, still and movie cameras, accessories and other equipment. The list may be had by addressing Willoughbys, 110 West 32nd Street, New York, N. Y. ■ Eastin Feature Films, long known as a reliable source of film library service, announces a move to new quarters at 322 Ripley Street, Davenport, Iowa.

New catalog ■ A new film rental library catalog has just been issued by Willoughbys, 110 West 32nd Street, New York. Here are listed many new and interesting sound on film and silent 16mm. subjects which will provide excellent entertainment for home showings.

Football in sound ■ Timely and interesting is the announcement of a series of correlated sound on film 16mm. subjects, entitled *Football for the Fan*, to be distributed by Walter O. Gutlohn Inc., 35 West 45th Street, New York City. This series, which comprises six subjects of one reel each, was produced under the supervision of Howard H. Jones, coach of the University of Southern California, in association with other leading football

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■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to Movie Makers. New classified advertisers are requested to furnish references.

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■ BASS BARGAIN COUNTER: Hundreds of movie makers everywhere will attest to Bass values. Buy with confidence; money will be refunded cheerfully if your purchase is unsatisfactory. Excel 16mm. rewind and dummy, phenomenal values, per set $1.00; Weston 617 Type 1 with case, $8.50; Weston 617 Type 2 with case, $13.50; Weston Leica meter, Model A, $12.50; latest Victor Model 5, like new, 25mm. *f*/3.5, 1" Wollensak *f*/1.5 foc. mount, 4" telephoto *f*/4.5, $164.50; Bell & Howell 70A with 1" Cooke *f*/3.5 and case, $42.50; Filmo 70A with 1" Cooke *f*/1.8 and case, $57.50; Cine-Kodak Model A, *f*/3.5 lens, $24.50; DeVry Model 47, 100 ft. automatic 16mm. camera, 20mm. *f*/3.5 lens, $21.50; Victor 3T Turret, complete with 1" *f*/3.5, 1" Wollensak *f*/1.5, 4" Wollensak telephoto *f*/4.5, $92.50; Bell & Howell projector 57, 200 watt bulb, high power condensers and case, $52.50; 500 watt RCA sound on film projector, complete with amplifier, 1,600 ft. arms, ready to use, listing at $395.00, at $150.00. Lens Bargains: 15mm. Wollensak, new type, *f*/2.7, fixed focus, $30.00; 1" Wollensak *f*/1.5, new type foc. mount, $30.00; 2" new model Wollensak telephoto foc. mount, $22.50; 4" Wollensak, *f*/4. $32.50; 20mm. Graf Anastigmat *f*/3.5, fixed focus, C mount, $5.50; 25mm. Carl Zeiss Tessar *f*/2.7 focusing C mount, $19.50; 3" Goerz telephoto *f*/4.5 micrometer focusing B mount, $22.50; Bell & Howell Character Title outfits, complete, ready to use, for 70A or 70D cameras, each $14.50; precision made adapters for Stewart-Warner Model B Hollywood cameras permit you to use any lens. $3.50; Titlers for Stewart-Warner 16mm. or 8mm. camera, $3.75; medium weight two section pan and tilt cine tripod, $9.75; Willo Cinemeter, accurate, dependable, complete with case, $5.15; Leitz distance meter, cine model, $7.50; new Bell & Howell rewind and splicer on board, $11.00 value, $7.75; Badgley Automatic Dissolve, $18.50; new style B sport cases for Filmo 70A or 70D, $7.50. Send for Bass Bargaingram No. 215 for other values. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ SIMPLEX FADING GLASS, guaranteed to make the popular fade-in and fade-out effects, $2.00; GOLD SEAL SUPERSCENICS, 100 ft. 16mm. film subjects, $4.50 each; send for list of various subjects. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ HAVE YOU Sunny Schick's 10th Anniversary Bargain catalogue—over 200 real bargains—sent free. SUNNY SCHICK, Fort Wayne, Ind.

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■ SELLING OUT ALL USED CAMERAS, PROJECTORS, FILMS. ROBERT BLOCK, 317 W. 48th St., NEW YORK.

■ $34.50 ALLOWANCE FOR YOUR *f*/3.5 Eastman Cine Eight on the new Bell & Howell 8mm. camera; exceptionally liberal allowances for your still or movie equipment on anything photographic. NATIONAL CAMERA EXCHANGE, Established in 1914, 5 South Fifth St., Minneapolis, Minn.

■ BARGAINS: USED SOUNDFILM PROJECTORS, 16 and 35mm.; sound heads; amplifiers; horns. Catalog mailed. S. O. S. CORP., 1600 Broadway, New York.

■ ROLLER SCREENS, 22" x 30": metal case with tripod; brilliant white with opaque back; $15.00 value, $2.00 each. CAMERA EXCHANGE, Tewksbury, Mass.

■ NEW! 8mm. 200 watt powerful projector, $3.50 monthly; also guaranteed 16mm. movie equipment on CONVENIENT TERMS! Free catalogue. ELDER, Dept. 201-M, Chelsea, Mass.

■ 16MM. SOUND ON FILM equipment, attached to your projector, $110.00 up; complete 16mm. sound film machines, $135.00 up; prices advancing, act now. TRUETONE SOUND SERVICE, 46-53 11th St., Long Island City, N. Y.

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Containing 36 additional pages, the new edition covers the latest developments in color filming and sound on film. New illustrations clearly show the mechanics of sound on film recording and reproduction, while concrete directions are offered for planning and editing sound pictures of all types.

Here are some of the *new* topics discussed:

Filming in natural colors (Kodachrome, Dufaycolor, Kodacolor)

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Note: A 43 page *Supplement to Making Better Movies* has been published in order to bring the first edition up to date. This supplement, which contains all the new data added to the revised and enlarged text, has been sent to all League members. This was done in order that the material in the revised edition might be made available to members who have the original edition without using Amateur Cinema League funds to supply complete new texts to all members who have the original book. With the first edition of *Making Better Movies* plus the *Supplement*, one has all the material offered in the second edition of *Making Better Movies*. The revised edition will not be sent to members who have the original edition and the *Supplement*.

The new material added to the League's basic text, *Making Better Movies*, produces an up to the minute and absolutely complete volume on filming.

The new edition of *Making Better Movies* offers 241 pages of carefully written cine information and camera directions. It is given free of charge to every new League member.

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■ FREE 16mm. bargain lists mailed on request; films 35c up; projectors $1.00 up. HOME MOVIE SERVICE, Box. 32, Easton, Pa.

■ SOUND ON FILM parts, amplifiers; parts or complete units for recording equipment; glow lamps, optical systems, machined flywheel assemblies, film drums, outside magazines, etc.; recording amplifiers and cameras built to order. CINE RESEARCH LABORATORY, 49 W. 46th St., New York.

■ 16MM. PRINTER, Stineman motor driven, $40.00; Hugo Meyer 1" lens, *f*/1.5, $50.00; 12A Victor S-O-F projector, $195.00; Weston Universal exposure meter, $12.50; 9' x 9' matte white sound screen on roller, $19.50; 39" x 52" Rayflex beaded screen on tripod, $18.50; 100' 16mm. positive film, free development later, for titles, $1.75. J. C. HAILE & SONS, 215 Walnut, Cincinnati, Ohio.

■ SEE our list of October specials of used movie equipment on page 437. WILLOUGHBYS, 110 W. 32nd St., New York City.

EQUIPMENT WANTED

■ WANTED: 16mm library films, "silent and sound on film," any quantity, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

■ WE pay the highest cash prices for any 8mm. or 16mm. cameras and projectors; lenses bought also; write at once. describe fully. SUNNY SCHICK, National Broker, 402 W. Washington, Fort Wayne, Ind.

■ BASS, Movie Headquarters, always pays top cash price for Filmo and other cameras and projectors; also professional Bell & Howell equipment; write full description or ship goods for appraisal; immediate cash. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

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Phoenix: Reis Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.

ARKANSAS

Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: W. L. Martindale, 9477 Santa Monica Blvd.
Fresno: Laval Co., Inc., 1319 L St.
  Potter Drug Co., 1102 Fulton St.
Glendale: A. L. Kirkhuff Camera & Movie Supply, 148 S. Brand Blvd.
  Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Bell & Howell Co., 716 N. La Brea Ave.
  Camera Mart, 1652 N. Cahuenga Blvd.
  Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
  Richter's Photo Service, 7901 Santa Monica Blvd.
Long Beach: Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair, 306 W. Washington Blvd.
  C. & W. News Stand, 711 N. Western Ave.
  CRAIG MOVIE SUPPLY CO., 1053 South Olive St.
  Eastman Kodak Stores, Inc., 643 S. Hill St.
  John R. Gordon, 1129 S. Mariposa Ave.
  T. Iwata Art Store, 256 E. First St.
  Marshutz Optical Co., 518 W. 6th St.
  Peterson's Camera Exchange, 356 S. Broadway.
  Schwabacher-Frey Co., 736 S. Broadway.
  Spindler Camera Service, 756 S. Broadway.
  Victor Animatograph Corp., Quinby Bldg., 650 S. Grand Ave.
  Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Oakland: Eastman Kodak Stores, Inc., 1918 Broadway.
  Oakland Camera Exchange, 376 14th St.
  Sherman, Clay & Co., H. C. Capwell Bldg.
  Smith Bros., 1721 Broadway.
Pasadena: Flag Studio, 59 E. Colorado St.
  Harold A. Parker Studio, 479 E. Colorado St.
  F. W. Reed Co., 176 E. Colorado St.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Kimball-Upson Co., 1030 K St.
  Magneto Shop, 1020 14th St.
  Frank McDougal, 1017 10th St.
San Bernardino: Oxie's, Inc., 404 E St.
San Diego: Bunnell Photo Shop, 1033 Sixth Ave.
  Eastman Kodak Stores, Inc., 419 Broadway.
  Harold E. Lutes, 958 Fifth St.
San Francisco: Camera Shop, 145 Kearny St.
  Eastman Kodak Stores, Inc., 216 Post St.
  Hirsch & Kaye, 239 Grant Ave.
  San Francisco Camera Exchange, 88 Third St.
  Schwabacher-Frey Co., 735 Market St.
  Sherman. Clay & Co., Kearney and Sutter Sts.
  Trainer-Parsons Optical Co., 228 Post St.
San Jose: Sherman, Clay & Co., 273 S. First St.
  Webb's Photo Supply Store, 66 S. First St.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: J. W. Collinge, 19 E. Canon Perdido St.
Santa Monica: W. W. Martindale, 3rd & Bway.
Santa Rosa: Santa Rosa News Agency, 408 Mendocino Ave.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Holden Drug Co., 345 E. Weber Ave.
  Logan Studios, 20 N. San Joaquin St.

COLORADO

Denver: Akin & Bagshaw, Inc., 1425 Williams St.
  Eastman Kodak Stores, Inc., 626-16 St.
  Haanstad's Camera Shop, 404 Sixteenth St.
  The May Co., 16th & Champa Sts.
Durango: United Staty. & Conf. Co.
Montrose: Hess Drug Store.
Pueblo: Camera Craft Shop, 503 Court St.

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Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
  Harvey & Lewis Co., 1148 Main St
Bristol: Lee E. Paulmann, 65 Laurel St.
Hartford: Harvey & Lewis Co., 852 Main St.
  Watkins Bros.. Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
  Harvey & Lewis Co., 849 Chapel St.
  Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
  Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
  Frost Store, 915 Shipley St.
  Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

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  Eastman Kodak Stores, Inc., 607-14th St., N. W.
  Fuller & d'Albert, Inc., 815-10th St., N. W.
  Izzy's Exchange, Inc., 905 D Street, N. W.
  Robbin's, National Press Bldg., 529 14th St., N. W., opposite Willard Hotel.

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Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 31 S. E. First Ave.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
  Tampa Art Supply Co., 516 Tampa St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St

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Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Chicago: *BASS CAMERA CO., INC.*, 179 W. Madison St.
  Central Camera Co., 230 S. Wabash Ave.
  Almer Coe & Co., 78 E. Jackson Blvd.
    18 So. La Salle St.
    105 N. Wabash Ave.
  Eastman Kodak Stores Co., 133 N. Wabash Ave.
  Fair, The, Dept. 93, State, Adams & Dearborn Sts.
  Marshall Field & Co., Photographic Dept., Sec. 59, State and Washington.
  Movie Supply Co., 844 S. Wabash Ave.
  Norman-Willets Co., 318 W. Washington St.
  Post Office News Co., 71 W. Monroe St.
  Seamans, Photo Finisher, 1953 E. 71st St.
  Von Lengerke & Antoine, 33 S. Wabash Ave.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
  Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Peoria: Peoria "Fo-Dax" Photo Co., Jackson at Glendale.
Rock Island: Rocklan Film Exchange, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 112 N. Main St.
Springfield: Camera Shop, 320 S. 5th St.

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Evansville: Smith & Butterfield Co., 310 Main St.
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  W. Stuart Bussey, 17 E. St. Joseph St.
  H. Lieber Co., 24 W. Washington St.
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  309 S. Michigan St.

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  Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.

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Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.
  Stevensons News Stand, 125 N. Market St.

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Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
  Sutcliffe Co., 225-227 S. 4th Ave.

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Bangor: Francis A. Frawley, 104 Main St.
Houlton: J. E. Palmer, 16 Watson Ave.
Portland: Bicknell Photo Service, Inc., 15 Preble St.

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Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
  Folkemer Photo Service, 2814 Rayner Ave.
  Lewy Movie Service, 853 N. Eutaw St., at Biddle.
  Stark-Films, 219 W. Centre St.
  Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
    Hotel Statler.
  Film Library of New England, 239 Columbus Ave.
  Ralph Harris & Co., 30 Bromfield St.
  Iver Johnson Sporting Goods Co., 155 Washington St.
  Andrew J. Lloyd Co., 300 Washington St.
  Montgomery-Frost Co., 40 Bromfield St.
  Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
  Pinkham & Smith Co., 15 Bromfield St.
    292-294 Boylston St.
  Solatia M. Taylor Co., 56 Bromfield St.
  Visual Education Service, 470 Stuart St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Haverhill: Watson Studio, 47 Merrimack St.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co., 49-55 Munroe St.
Salem: Pitman Movie Service, 418 Lafayette St.
Springfield: J. E. Cheney & Staft, Inc., 301 Bridge St.
  Harvey & Lewis Co., 1503 Main St.
Tewksbury: Camera Exchange, 23 North St.
Watertown: Atlas Motion Picture Service, 42 Wilmot St.
Worcester: J. C. Freeman & Co., 376 Main St.
  Harvey & Lewis Co., 513 Main St.
  L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Detroit: Crowley, Milner & Co., Dept. 124.
  Detroit Camera Shop, 325 State St.
  Eastman Kodak Stores, Inc., 1235 Washington Blvd.
  J. L. Hudson Co., Dept. 290.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 56 Monroe Ave.
  Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genessee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.

(Continued on page 452)

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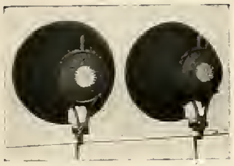

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coaches. The subjects are: *Spring Training, Wedge Play, Kicking, Deception, Forward Pass* and *Penalties.*

Theatrical candids ■ Miniature camera enthusiasts who yearn to shoot "stills" under the difficult conditions of theatre stage lighting were recently given their innings at a Candid Camera Night at a performance of Earl Carroll's *Sketch Book* in New York. Prizes were awarded by Willoughbys for the two best photographs, the judge being none other than the impresario of pulchritude, himself. The winners were W. Schreiber and W. Simpson. They were awarded Voigtlander Superb and Brilliant cameras respectively.

Featured releases

■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ Bass Camera Co., Chicago, Ill., has 16mm. sound on film subjects which are offered on a rental basis.

■ Bell & Howell Co., Chicago, Ill., bas available a bulletin of Filmosound Library rental subjects. Natural history, comedies, cartoons, dramatic and insect films are included in the selection. New releases are: *Hansel & Gretel, Two Hundred Fathoms Deep, Fangs of Death Valley* and Moran & Mack in *A Pair of Socks.*

■ Eastin Feature Films, Davenport, Iowa, has both silent and sound on film subjects for rent.

■ Eastman Kodak Co., Rochester, N. Y., releases Cinegraph films, and a catalog is available on request.

■ Walter O. Gutlohn, Inc., New York City, will be glad to send details about 16mm. sound on film subjects of an entertainment, educatioual or industrial nature.

■ Hartley-Leonard Productions, New York City, distributes *The Real New York,* on 16mm., a newsreel treatment of this metropolis.

■ Guy D. Haselton, Hollywood, Calif., offers a new scenic, *Crater Lake National Park,* in either 100 or 200 foot versions. An illustrated Travelette booklet will be sent free, upon request, listing other Haselton films.

■ Hollywood Cine Film Distributors, Hollywood, Calif., has a catalog available listing new 16mm. releases.

■ Ideal Pictures Corp., Chicago, Ill, has a catalog listing 16mm. and 35mm. silent and sound on film subjects, as well as 8mm.

■ H. B. Kay, Brooklyn, N. Y., offers 16mm. sound on film releases for rent or for sale. Felix the Cat cartoons and Mickey McGuire two reel comedies are available in addition to feature length subjects.

■ Kodascope Libraries, Inc., New York City, has a stirring film about game fishing, which is available in 8mm. or 16mm. silent versions or 16mm. sound on film. *Fish From Hell* is a record of the struggle between a fisherman and a giant tuna, complicated by interference from a shark. Underwater scenes lend pictorial interest to this exciting film story.

■ Lewis Film Service, Wichita, Kans., has a 16mm. silent and sound on film library and offers projection service to those who wish it.

■ Nu-Art Filmco, New York City, offers 16mm. films of diversified subjects. Westerns, dramas, comedies, adventure films, short subjects and musical interludes are available and details may be had on request.

■ Regina Photo Supply, Ltd., Regina, Canada, has 16mm. sound on film features and short subjects for Canadian distribution only.

October Specials

• *Ray-Flex Beaded Screen,* 39" x 52", tripod model—raise to seven feet—brand new—the very finest—list $30.00	$\$19^{50}$
• *DeVry 35mm. automatic hand camera*—100 ft. loading—with crank for single frames—visual focusing on film—with Wollensak f/3.5 lens and f/1.5 lens—with black cowhide case—like new	$\$110^{00}$
• *VICTOR Sound on film Projector*—two case model 12B—500 watt lamp—15 watt output Amplifier—12 inch Dynamic speaker—very fine — like new with two shipping cases built to order — complete ready to run	$\$250^{00}$
• *VICTOR S. O. F. Projector —12A* — complete — like new; 500 watt—7½ watt output amplifier — single case—complete — ready to run—factory guarantee	$\$215^{00}$
• *Victor Model 5 camera*—latest model—turret front —visual focusing — five speeds — reverse action—Dallmeyer f/2.9 focusing mount lens—guarantee	$\$129^{50}$
• *Bell & Howell Model 75 Camera*—Cooke f/3.5 lens and black pebble grain case—like new	$\$39^{50}$
• *Victor Model 3* — turret camera—for three lenses—three speeds—8, 16, 64—black finish — Dallmeyer f/2.9 lens good shape—perfect mechanically	$\$79^{50}$
• *Victor 500 watt—Projector —Model 6A*—brand new—in sound proof blimp case —complete	$\$75^{00}$
• *Keystone 500 watt A78 Projector* — complete with strong carrying case—brand new—complete	$\$68^{50}$
• *Keystone Seven Speed camera* with f/3.5 lens—new	$\$38^{50}$

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(Continued from page 450)

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St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Calvin Co., B. M. A. Bldg., Union Station Plaza.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
W. Schiller & Co., 6 S. Broadway.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Lawlor Sporting Goods Co., Inc., 1118 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
East Orange: H. C. Deuchler, 541 Main St.
Hawthorne: Hawthorne Home Movie Service, 142 Cedar Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Dubes' Camera Service, 26 Linden St. (Display at 36 Clifton Ave.)
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Dept. 290.
Firemen's Pharmacy Co., 765 Broad St.
Motion Picture Camera Exchange, 38 Park Pl.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Sykes Drug Store, 179 Market St.
Walker Radio & Elec. Co., 318 E. 33rd St.
Princeton: Princeton University Store, On the Campus.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Vineland: Royce Studio, 634 Landis Ave.

NEW MEXICO

Albuquerque: Compton Studio, 302½ W. Central Ave.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Hardware & Iron Co., Broadway at Arch St.
F. E. Colwell Co., 465 Broadway.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home-Movies, 194 Greenpoint Ave.
Buddy's Novelty Shop, 785 DeKalb Ave.
Camera Corner, Inc., 80 Willoughby St.
Cine Classic Library, 1041 Jefferson Ave.
H. B. KAY, 40 Linden St.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
PARK CINE LABORATORY, 1250-51st St.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Hempstead: Agnew's, 47 Main St.
Howard Beach: Heller's Pharmacy, 100-20 159th Ave.
Ithaca: Treman, King & Co., care of George E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
New Rochelle: Camera Craft Shop, 673 Main St.
Ollie V. Crennan, 498 Main St.
New York City: American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
Broadway Camera Exchange, 1595 Broadway.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
  152 W. 42nd St.
  Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
  235 W. 23rd St.
  745 Fifth Ave.
Dave Farley, News Stand, Times Bldg.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Joseph P. Hackel, 53 West 57th St.
Harry's Camera Exchange, Inc., 317 W. 50th St.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
Luma Camera Service, Inc., 330 W. 42nd St.
MacLean-Gordon Co., Inc., 10 W. 33rd St.
Madison Mart, 403 Madison Ave.
Medo Photo Supply Corp., 323-5 W. 37th St.
Meta Photo Supply Co., 126 Liberty St
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Henry Mielke, Inc., 242 E. 86th St.
Mogull Bros., 1944 Boston Rd.
MOTION PICTURE CAMERA SUPPLY, INC., 723 Seventh Ave.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
RAB SONS, 1373 Sixth Ave.
Frank Tanham & Co., Inc., 9 Church St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Port Chester: Hartnet & Mowbray, Inc., Capitol Theatre Bldg.
Rochester: Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

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Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 183 S. Main St.
News Exchange, 29 So. Main St.
M. O'Neil Co., Dept. 19, 51 Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Barberton: Wyre's Pharmacy, Second and Lake Sts.
Canton: Camera Shop, 531 Market Ave., N.
Groshan Graphic Arts Co., 221-2nd St., N.E.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 648-652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
  1862 E. 6th St.
  915 Euclid Ave.,
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Strubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Gross Photo Supply Co., 325 Superior St.
Sand Beach Consolidated Corp., 823 Board of Trade Bldg.
Toledo Camera Shop, 1221 Madison Ave.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.
Rochester Camera Stores Co., Cor. 4th and Boston.

OREGON

Lakeview: Getty's Photo Studio, 536 G St., So.
Pendleton: Snelson's Camera Shop, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sherman, Clay & Co., 817 S. W. Alder.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Johnstown: Johnstown News Co., 115 Market St
Norristown: Hunsicker's News Agency, 731 Noble St.
Philadelphia: Camera Shop, 51 N. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
  117 S. 16th St.
H. & R. Camera Exchange, 438 Market St.
Klein & Goodman, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
John Wanamaker, Dept. 546.
  Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: American Junior Studios, 725 Florida Ave.
Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: W. F. Drehs, 541 Court St.
Scranton: Scranton Home Movies Library, 316 N. Washington Ave.
Wallace & Cook, Inc., 205 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH DAKOTA

Aberdeen: Artz Studios, 416 S. Main St.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: G. C. Dury & Co., 420 Union St.
Mills Book Store, Camera Dept., 703 Church St.

TEXAS

Dallas: E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.
H. H. Page, 115 N. 6th St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
McGaheysville: Cine Picture Service, East River Drive.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Mt. Vernon: Eldridge's Stationery Store.
Pullman: C. E. Graves.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1512—2nd Ave.
Sherman, Clay & Co., 1624 Fourth Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.

WEST VIRGINIA

Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Appleton: Johnston's Book Store, 311 E. College Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Madison: Photoart House, 413 State St.
Photocraft, 305 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., Kodak Dept., E. Wisconsin & N. Plankington.
Photoart House, 844 N. Plankinton Ave.

UNITED STATES TERRITORIES

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.
Hawaii Chemical and Supply Co., 148 S. Beretania St.

UNITED STATES POSSESSIONS

CANAL ZONE

Ancon: Lewis Photo Service, 124 Central Ave.

PUERTO RICO

San Juan: Carbia Bros., P. O. Box 828.

OTHER COUNTRIES

ALGERIA

Alger: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

ARGENTINE

Buenos Aires: Casa Rodriguez, Maipu 277.
Cia Sud Americana Foto-Cine-Optica, Corrientes 624.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings', 93 Brisbane St. (next Quadrant).

Victoria

Melbourne Cl: Charles W. Donne, 157-159 Elizabeth St., Cor. Bourk St.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., The Block, 284 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna I: Foto-City, Karntnerstrasse Nr. 45.

BELGIUM

Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.
J. Van Dooren, 26 Rue Leabeau.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Calumbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores. Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406.

Ontaria

Toronto: Associated Screen News. Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30. 190 Yonge St
Screen & Sound Service, Ltd., 156 King St., W.
Robert Simpson Co., Ltd., Dept. 202.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
Eastman Kodak Stores. Ltd., 286 Craig St., W.
Gladwish & Mitchell, Dominion Square Bldg.
Metropolitan News Agency, 1248 Peel St.
Screen & Sound Service, Ltd., 1242 St. Catherine's St., W.
Street Photo Supply Co., 1479 St. Catherine St., W.

Saskatchewan

Regina: Bird Films. Ltd., 2325 Eleventh Ave.
REGINA PHOTO SUPPLY, LTD., 1924 Rose St.

CHINA

Shanghai: China News Co., 447 Szechuen Rd.
Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd
Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
V: Kodak Aktieselskab, Ostergade 1.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Noordwijk 38.
Soerabaia: Kodak Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pacha St. and Ramleh Sta.
Cairo: Kodak (Egypt) S. A., Midan Ibrahim Pacha. Continental Bldg.
20 Sharia Maghraby.

ENGLAND

Birmingham: Harrisons-Opticians, Ltd., 86 Worcester St.
Blackburn: Edwin Gorse, 86 Accrington Rd.
Bournemouth: J. E. Beale, Ltd., Photographic Dept.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Excbange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
S. W. 15: Durbin's, 131 High St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
W. 1: Bell & Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28A Broadway. Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).
Staffordshire: John Martin, 66 Derby St., Leeks.
Stockport: Hidderley Radio Sales, 48 St. Petersgate.
Yorkshire: The Midland Cine Service, 19a Briggate, Shipley.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Photo-Lux (Bell & Howell Sub-Agent), 37 Cours Clemenceau.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam (Bell & Howell Sub-Agent), 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Batzer (Bell & Howell Sub-Agent), 11 Place de la Bourse.
Kodak Pathe S. A. F., 37 rue St. Ferreol.
Monte Carlo: Kodak Pathe S. A. F., 6 Blvd. des Moulins.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabls. J. ChOtard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat (Bell & Howell Agent), 95 rue des Petits Champs.
84 rue des Petits Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait. 35-39 rue Lafayette.
Toulouse: Martin-Gautie (Bell & Howell Sub-Agent), 10 rue Alsace.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361.
Hague: Kodak. Ltd., Noordeinde 10-10A.
Hans Nieuwenhuis, Thomsonlaan 57-59.
van Hoytemastraat 51-53.

INDIA

Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart. 160 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., Ltd., 154 Dharamtolla St.

IRISH FREE STATE

Dublin C.1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kohashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku

MEXICO

Mexico City: American Photo Supply Co., S. A. Avenida Madero No. 43.
Casa Calpini. S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 70 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskompani, Postboks 125.
J. L. Nerlien, A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., (Antigua Casa, Lemare & Co.), Villalta 220, Apartado No. 813.

POLAND

Warsaw: M. Arct, 35 Nowy-Swiat.

SCOTLAND

Aberdeen: J. Lizars, 118 Union St.
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St., C1.
381 Sauchiehall St., C. 2.

SIAM

Bangkok: Prom Photo Studio, New Road, cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda Sant Pere 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Louis Stalder (Photo Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.

Dealers Listed in Black Face Italics Are Advertisers in

$3 a year (Canada, $4.00, Foreign, $3.50); 25c a copy

MOVIE MAKERS

105 West 40th Street
New York City

***"Fish From Hell"**

An 800-pound tuna is the first large fish sighted, and caught on a rod and reel. A shark attacks the hooked tuna and there develops a three-cornered battle, man versus tuna, tuna versus shark.

Then comes the harpooning of a giant manta weighing several tons, from a frail rowboat. After towing the boat quite a long way, the manta turns, plunges against the rowboat and capsizes it, throwing the men into the shark-infested waters, from which they are rescued.

A diver is sent down and is photographed by the special under-sea camera amid the beauties of the ocean—truly a dreamland. Suddenly an octopus appears behind the diver, who forthwith discards his heavy helmet and boots, and escapes to the surface.

Then comes a fight between a 120-foot whale, weighing over 100 tons, who is attacked by his deadly enemy, a 15-foot swordfish. During the fight the whale actually flips the swordfish clear of the water with its tail. Then the sportsmen go after this demon swordfish with rod and reel. After he is hooked, the greatest fishing picture ever made shows the tremendous leaps of this swordfish, time and again, entirely clear of the surface and sometimes executing complete barrel-rolls while in the air! Finally, he is brought to grips alongside the small boat by one of the daring fishermen, who is shown hauling him aboard with his bare hands, after a terrific struggle in which the result is long in doubt.

No such stirring fishing picture has ever before been made—or probably ever will be! On Three Reels.

Available in 16-mm (silent), 8-mm (silent) 16-mm (S.O.F.)

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* ***Exclusive Kodascope Libraries Subject.***

Practical films

Reporting use of personal films in serious fields

■ The Johns-Manville Company, cooperating with the rehabilitation program of the Federal Housing Administration, has prepared a five reel sound on film 16mm. picture on house remodeling. The film, which is entitled *Before and After*, is presented in a novel fashion. After two reels have been screened, the house lights are turned on, a booklet is distributed to the audience and the projector is started again with the house still illuminated. No pictures appear on the screen, but four hundred feet of film present the voice of the narrator who takes the audience through the booklet, page by page. Then the lights dim and the picture is continued.

■ *Wire and Cable Manufacture*, running four reels, 16mm., is the title and subject of an industrial record film recently completed for the Anaconda Wire and Cable Company, by Robert F. Gowen, ACL, at the Hastings on Hudson plant of this internationally known concern. Opening with the arrival of raw materials, the picture traces interestingly the course of manufacture of single strand wire, weaving conductors and the final preparation of the giant, tripartite cables necessitated by the demands of modern electric utilities. The film, which will be used primarily in the instruction of Anaconda salesmen throughout the world, is well designed both for straight educational screenings at technical schools and colleges and for presentations before groups of practicing engineers. Mr. Gowen's photography and technical treatment were prevailingly successful in surmounting difficult problems of lighting and camera placement.

■ Allan Mogensen, ACL, of New York City, has completed recently for the Remington Arms Company at Bridgeport, Conn., a three reel picture which will be used by that company to demonstrate the superiority of its shotgun shells. The film opens with a sequence of pheasant hunting, and there follows a presentation of the manufacture of the shells. Included in this latter section is an ultra slow motion sequence which dispelled, it is said, the long held theory that molten lead droplets, falling from a height to form shot, took at first the shape of the conventional illustration of a tear drop, that is, rounded at the bottom and extending to a point at the other end. The slow motion revealed that, as soon as the molten lead is released through small holes, the droplets are spherical and that this shape does not change during the fall.

The Promotion Division of the Remington Arms Company plans to make the picture available to gun and sport clubs.

■ An industrial film of sufficient quality and interest to be included in the regular program of English movie theatres is *Miracles Still Happen*, a production of the Manchester Film Society in Manchester, England. The picture, which was post synchronized with narrative and music, is a recently completed publicity film for the Royal Manchester Children's Hospital. The film gives its audience a tour of the hospital and includes scenes in the wards, operating theatre, nurses' home and out patient department. The production was managed by Peter A. Le-Neve Foster, ACL, and R. G. W. Ollerenshaw was director, Ernest A. Milborne, cameraman and T. Sheridan, sound technician. Eighteen prints are now in use in South Lancashire movie houses.

■ The American Institute of Baking, in Chicago, uses 16mm. industrial and educational motion pictures each year in its School of Baking, while the American Society of Bakery Engineers, also in Chicago, maintains a Department of Visual Education and lists educational 16mm. pictures that may be of interest to bakers. *Fermentation Interferences, In the Dough, Fermentation Tolerance* and *Enzymes* are the titles of some of the films currently offered by the Society.

Group of cine minded doctors on recent South American trip of Pan American Medical Assn.

Bell & Howell

Printed by WNU, New York

It's Kodachrome Season
CINÉ-KODAK
KODACHROME
SAFETY
FILM
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

OCTOBER'S rich browns, gay oranges, deep reds, and bright crimsons are a challenge to every movie maker. And it's a challenge that, with Kodachrome, every owner of a standard 16 mm. movie camera can fearlessly accept—without thought of special equipment or the "speed" of his camera's lens. Nor are there any handicaps in the showing of Kodachrome movies. All 16 mm. projectors are Kodachrome projectors.

$4.75 for 50-foot rolls, $5 for "Packettes," $9 for 100-foot rolls—including processing at Rochester, N. Y., or 1017 North Las Palmas Avenue, Hollywood, California.

TIPS

- Keep the sun at your back. When side-lighting must be used, open up one stop.
- Don't panoram unless absolutely necessary. Take one vista at a time and stay with it, for Kodachrome's beauty holds attention.
- Try for color contrasts—orange leaves against dark green pines or deep blue of the sky.
- Work up close for most scenes—don't make them all at long range.
- In distant shots, keep some object in the foreground to lend depth.
- By all means record a sunset or two. When you can look at the sun without eye strain, open up wide and shoot.
- Try a shot or two indoors with Kodaflector—your dealer has exposure instructions. If you find the "redness" peculiar to incandescent light objectionable, correct it with a Kodachrome Filter for Photoflood.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

A brilliant achievement in quality, compactness, simplicity, and operating economy

The FILMO STRAIGHT EIGHT

Personal movies of excellent quality, easily and inexpensively taken with a camera so small and light that you can have it with you always . . . that's part of what the Filmo Straight Eight offers you.

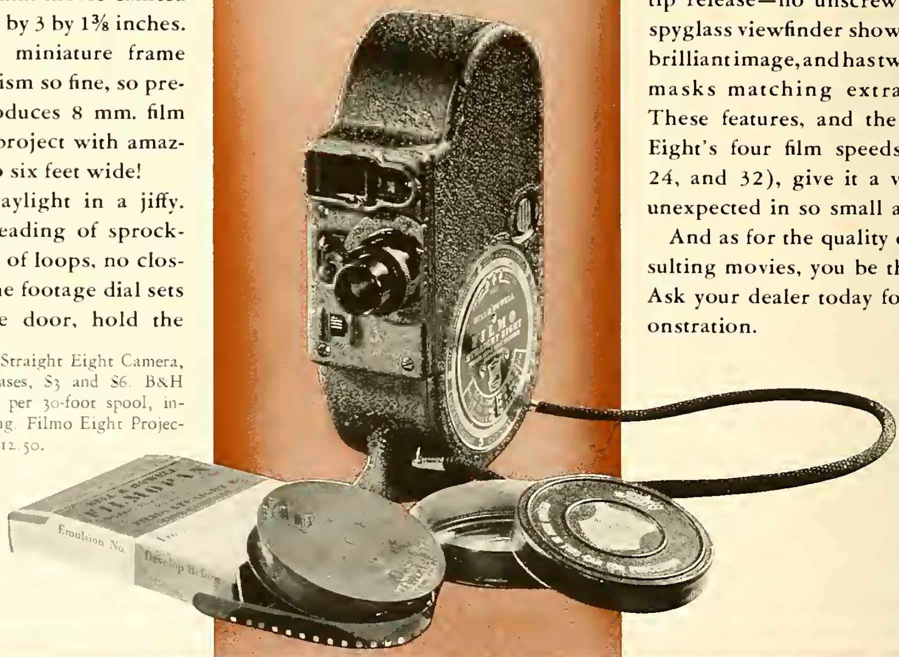
This new 8 mm. movie camera measures only 5 by 3 by 1⅜ inches. Yet within its miniature frame purrs a mechanism so fine, so precise, that it produces 8 mm. film images which project with amazing clarity up to six feet wide!

Load it in daylight in a jiffy. There's no threading of sprockets, no forming of loops, no closing of gates. The footage dial sets itself. Shut the door, hold the camera in one hand, and shoot. A built-in exposure calculator covers every outdoor situation.

The lens is a Taylor-Hobson 12½ mm. F 2.5 anastigmat, instantly interchangeable by fingertip release—no unscrewing. The spyglass viewfinder shows a large, brilliant image, and has two hinged masks matching extra lenses. These features, and the Straight Eight's four film speeds (8, 16, 24, and 32), give it a versatility unexpected in so small a camera.

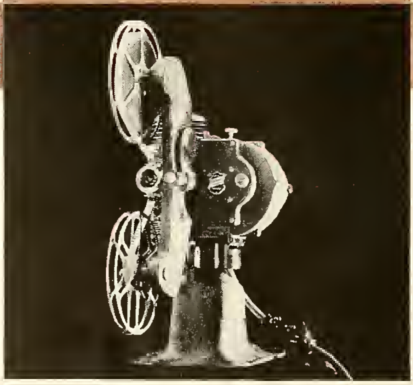
And as for the quality of the resulting movies, you be the judge. Ask your dealer today for a demonstration.

PRICES—Filmo Straight Eight Camera, $69. Carrying cases, $3 and $6. B&H Filmopan, $1.45 per 30-foot spool, including processing. Filmo Eight Projector with case, $112.50.



Filmo Eight Projector for best 8 mm. movies

Shows Filmo Eight movies at their best. Matched with the Filmo Straight Eight Camera as to the method of film registration at the aperture, with the result that projected pictures are rock-steady on the screen. 400-watt direct lighting system. Fast F 1.6 lens. May be stopped for still projection. Power rewinding. Entirely gear-driven—no chains or belts. At every point, film is fully protected from wear. Capacity, 200 feet. Write for complete details.



Filmopan 8 mm. Film Only $1.45 per roll

The quality of B&H Filmopan 8 mm. film contributes materially to the brilliance, clarity, and detail of Filmo Straight Eight movies. Filmopan's fine-grain, panchromatic emulsion and careful processing produce pictures capable of tremendous enlargement in projection. The cost, $1.45 per 30-foot roll, includes processing and postpaid return, making Filmo Eight movie making as inexpensive as still photography. Your dealer stocks Filmopan.

Bell & Howell FILMO Personal Movie Cameras and Projectors

1843 Larchmont Ave., Chicago; New York; Hollywood; London (B & H Co., Ltd.) • Established 1907

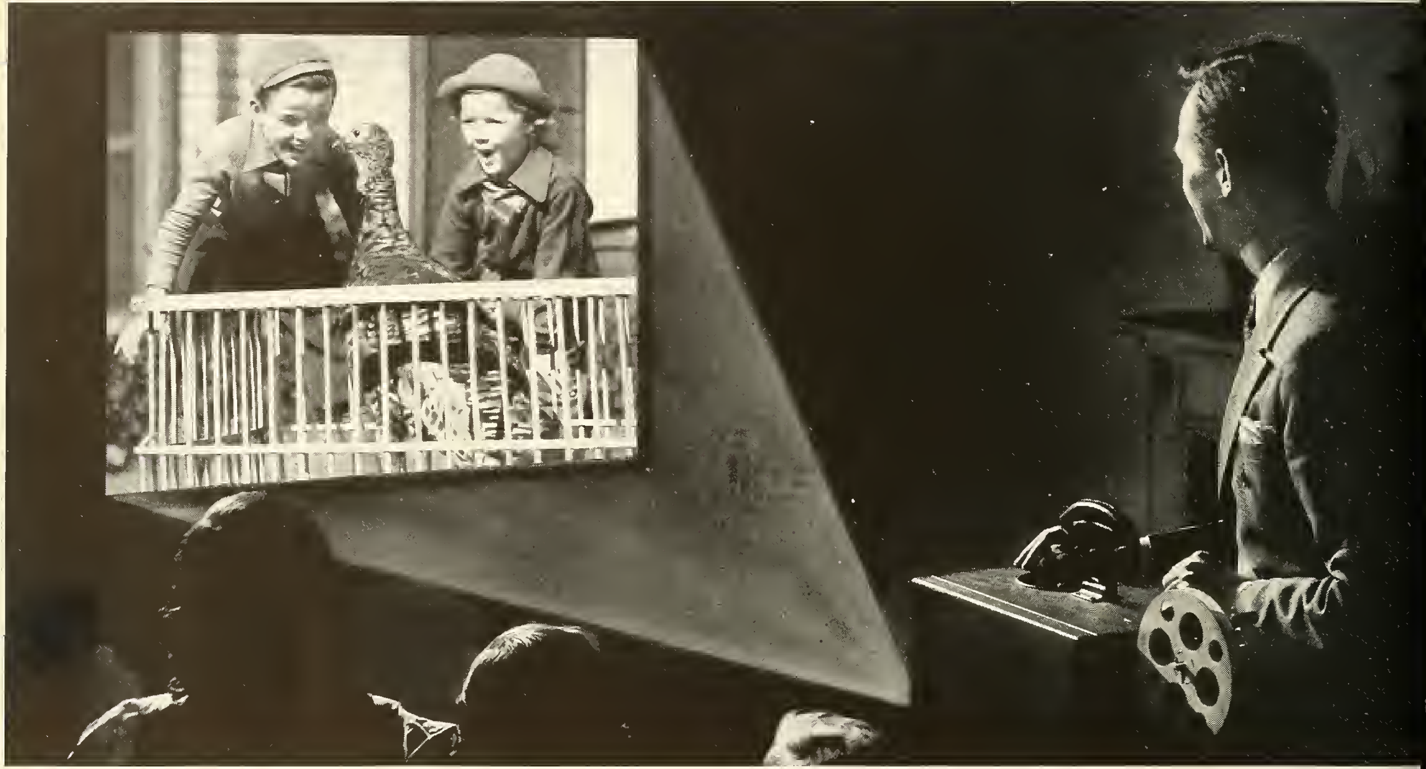
MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

NOVEMBER, 1935

25c

IT'S THE SHOUT OF THE CHILDREN THAT MAKES THE MOVIE *LIVE!*



Record and preserve the gaiety of the holidays with the RCA 16mm. Sound-on-Film Camera

Now, as the holidays approach, is the time of times to remember that RCA offers the first practical camera to make 16mm. *sound* motion pictures. It makes a magic gift for anyone who is a movie maker, a supremely exciting and wonderful present. Remember that such a gift as this is a thrill for all, for all can participate in using and enjoying it. It's great to make sound movies! And especially now, when Thanksgiving approaches. You can record not only the action, but the actual sound, the shouts of delight, the laughter, the conversation, indoors as well as out.

Naturally RCA is first with this camera, which reflects RCA's unique experience in sound recording for theatrical purposes. It is a simplified, compact version of the equipment that produced such outstanding hits as "The Gay Divorcee", "Roberta", and "Top Hat". No wonder it gives you such thrillingly faithful reproduction, such marvelous fidelity.

News Reels

Two methods of recording await your pleasure. You can shoot a scene, and at the same time speak your running comments into a microphone located in the camera itself. This is the News Reel technique.

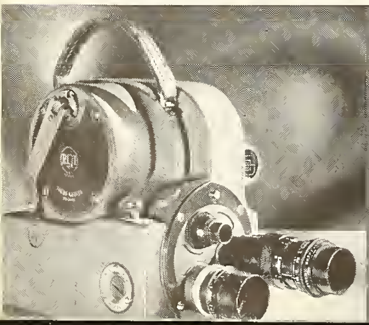
Studio Results

The other procedure copies the motion picture studio. You place a microphone out of sight in the scene, and record the actual sounds. Synchronization is automatic. As simple as taking a silent movie—and lots more fun at the time and later, whenever you show the film!

Sound and Silent Projector

For reproduction, use the new RCA 16mm. Sound Projector, which will also project silent films. This also is a simplified edition of theatrical equipment. Write for catalog.

Synchronizes sound and picture



Reproduces sound and picture

16mm. SOUND-ON-FILM CAMERA AND PROJECTOR

VISUAL SOUND PRODUCTS DIVISION
RCA MANUFACTURING CO., INC., CAMDEN, N. J. • A SUBSIDIARY OF
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Filmo Brings High Precision at Low Cost to 8 mm. Movies

Here are the Filmo Straight Eight Camera and the Filmo Eight Projector, absolutely matched in the precision with which they make and project brilliant and rock-steady 8 mm. movies with film costing only $1.45 per 30-foot roll, including processing and postpaid return. It's fine-grain Filmopan Panchromatic—assuring wide latitude and great clarity. Rarely have you seen in moviedom such all-round high quality at such a low cost.

The Camera

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Speeds: Four: Regular Model—8, 16, 24, and 32; Superspeed Model—16, 24, 48, and 64.

Exposure Calculator: Built-in, highly accurate, covering all outdoor conditions.

Shutter: Rotary disc, 166° open segment, giving 1/34-second exposure at 16 frames.

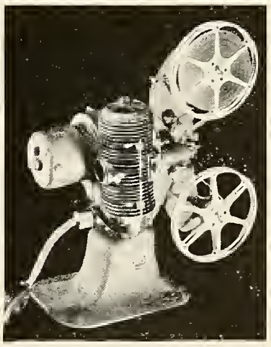
Loading: No sprockets to thread, no loops to form; gate opens and closes automatically.

Footage Dial: Re-sets automatically when new film is inserted.

Size: 5-in. by 3-in. by 1⅜-in. Weight, 24 ounces.

Prices: Regular Model, $69; Superspeed Model, $74. Model A Case, with room for accessories, $6; Model B Sheath Case, with belt loop and shoulder strap, $3.

The Projector



Illumination: Direct lighting system employing 400-watt, 110-volt lamp. Aero-cooled lamphouse.

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Film protection: Side tension, recessed faces, in-down-out shuttle tooth, and large sprockets protect film from wear.

Clutch: Permits stopping for still projection while safety shutter protects film.

Rewind: Power-rewind at touch of a lever.

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2. Disc-type focal plane shutter with generous open segment, which allows more light to pass and permits location of condenser and lamp close to aperture plate.

3. Nine-to-one ratio of film movement to stationary period. Our tests prove this the exact ratio for optimum 16 mm. results.

The freedom from wear on your film in a Filmo Projector is due to:

1. Side tension at film aperture, recessed faces of film channel, perfect in-down-out movement of shuttle tooth, and generous sized sprockets.

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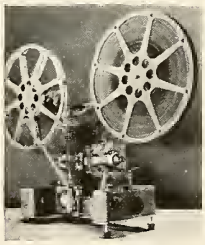
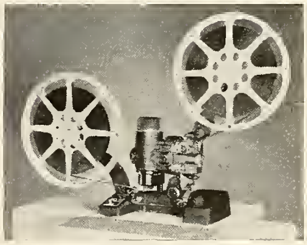


Filmo 1000-Watt Projector

Model 130 Auditorium Projector. 1600-foot reels, variable resistance and voltmeter, film humidification, 2-inch F 1.65 lens, variable speed, separate motor for take-up and rewinding.



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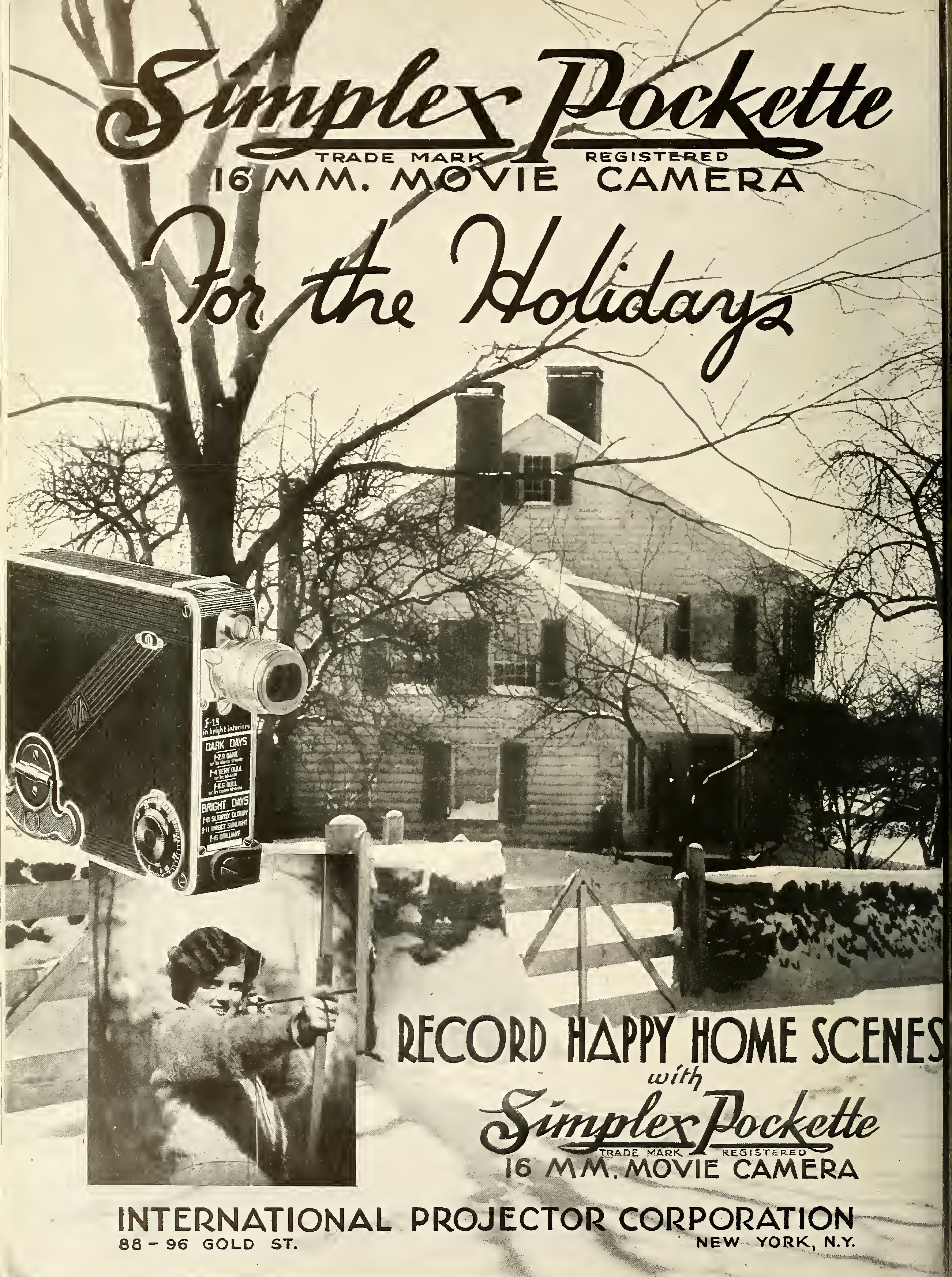
f-1.9 in bright interiors
DARK DAYS
f-2.9 DARK
f-4 VERY DULL
f-5.6 DULL
BRIGHT DAYS
f-8 SLIGHTLY CLOUDY
f-11 DIRECT SUNLIGHT
f-16 BRILLIANT

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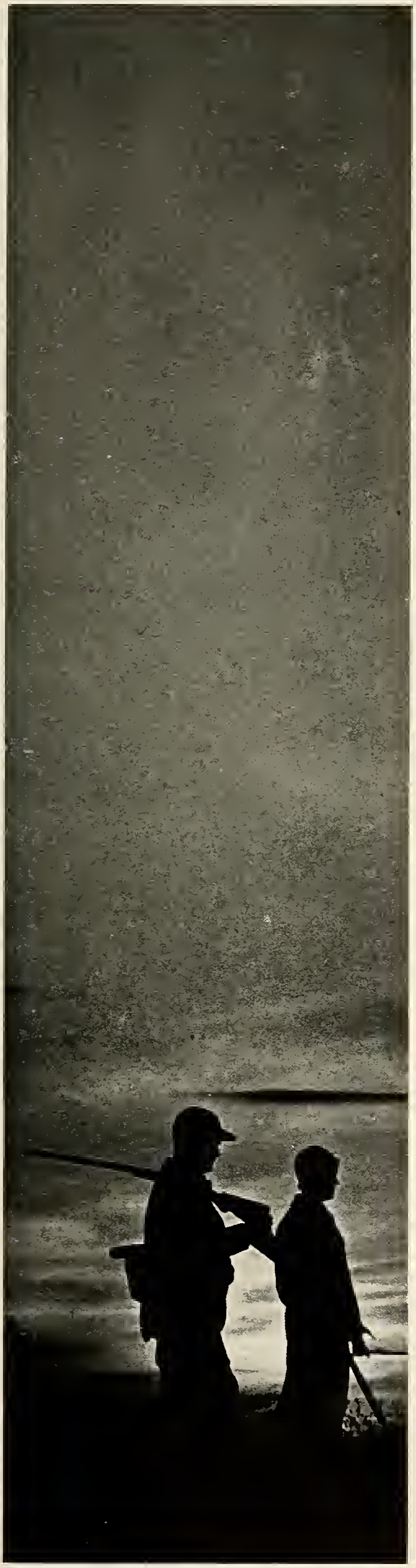

H. W. Fechner from R. I. Nesmith and Associates

The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 10 November, 1935 Number 11

Cover design . . . . *Alexander de Canedo*

A new indoor sport, *editorial* 465

Flight from winter, *photograph* 466

Showing practical films . . . . *Hibbard S. Busby* 467

Kodachrome interiors . . . . *J. F. Holden* 468

Playing fair with your meter . . . . . . *Carl L. Oswald* 470

Life size shooting . . . . *R. Fawn Mitchell* 471

Slow motion stuff . . . . *Dr. Kinema, ACL* 472

News of the industry . . . . . . *Russell C. Holslag, ACL* 473

Shall cameras travel? . . . . . . *Epes W. Sargent, ACL* 474

Practical films 475

Amateur clubs . . . . *James W. Moore, ACL* 476

The clinic . . . . *Frederick G. Beach, ACL* 477

Filming Nature's pageant . . . . . *Ralph C. Wildes, ACL* 480

Around the world with Movie Makers 494,496,497

Featured releases 495

Closeups 498

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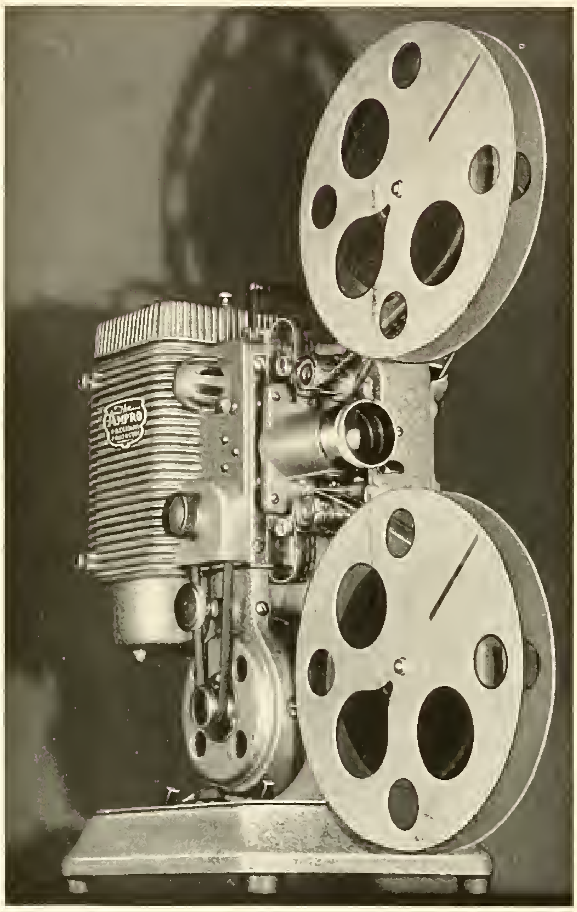

Two Splendid Series of Quick Easy-Starting AMPRO PROJECTORS with Centralized Control!

End those embarrassing operating delays—when every minute seems like a year! No longer need your audience sit on edge while you tend to countless details. The Ampro 16mm. Precision Projector can be set up in less than two minutes time. Then simply throw the switch—and the show is on! It practically runs by itself. Even a child of nine without any operating skill can direct Theatre-clear pictures and steady faultless performance. Read the specifications below—then ASK YOUR DEALER FOR AN AMPRO DEMONSTRATION—no obligation, of course.

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Designed for use with 500 watt lamps. All the basic mechanical features which have made Ampro Projectors the standard by which all other makes are judged. Differs from Model K series only in lamp capacity and fins. The ideal machine for the home.

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MODEL JS—Same as above but equipped with 35mm. super aspheric condensing system and large barrelled super-objective lens of speed *f*/1.65. Faster than lens furnished with Model J and giving 25% more illumination. Price—$145.00 with carrying case and all accessories.

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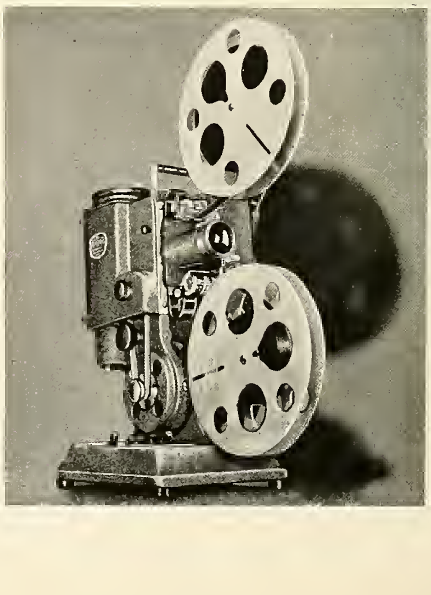

A WORD TO THE WISE . . .

YOU'LL be shooting indoor movies this winter . . . both by daylight and by Photofloods. And here's a word of advice on how to give those interior shots greater brilliance, depth and detail . . . .

Load your camera with Agfa 16 mm. Fine-Grain Superpan Reversible Film.

It's an ideal film for indoor shooting. It's unusually fast, and is sensitive to all colors, including red. And its wide latitude minimizes errors in exposure.

Add to these features the fact that Superpan's exceptional fineness of grain gives you larger screen projection without noticeable grain . . . and you'll agree that here's a film just made to order for inside work.

Agfa 16 mm. Fine-Grain Superpan Reversible is available in 100-foot rolls at $7.50, and in 50-foot rolls at $4.00, including processing and return postage.

OTHER 16 MM. FILMS

Agfa Fine-Grain Plenachrome:

100-foot rolls	$4.50
50-foot rolls	2.75

Including processing and return postage

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50-foot rolls	3.25

Including processing and return postage

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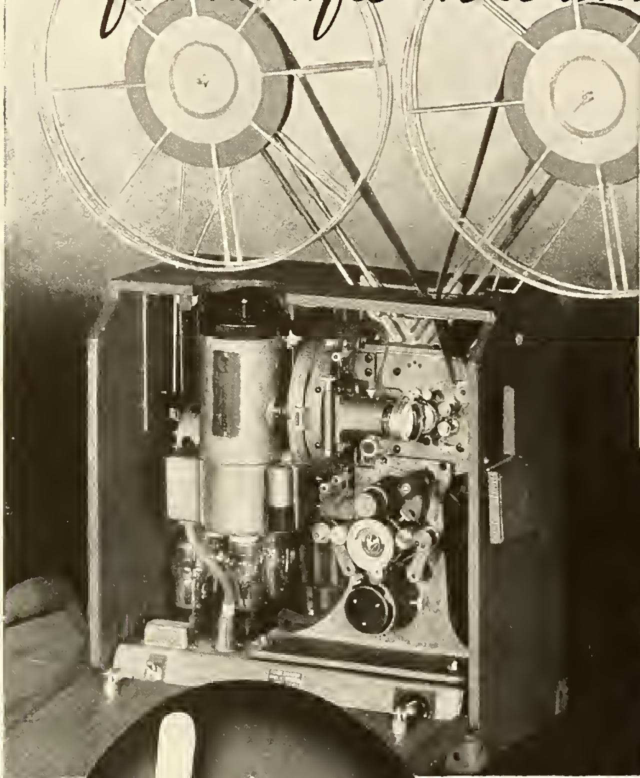
NOW You Can Have Quality Sound for a trifle more than Silent Cost!



MODEL 25
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VICTOR
16 MM

Model 25 ANIMATOPHONE is the world's lightest, most compact, lowest-priced *High Quality* Sound Picture Reproducer. For only a trifle more than Silent Cost, it provides the facilities for running *both Silent and Sound Films.* Its Performance-Ability is a known and proven quantity . . . . for it embodies the same features that have made VICTOR'S *Super* Hi-Power Model 24 the world's most widely used 16 mm Sound Projector. Principal distinction is a highly perfected, lighter-duty amplifier which made possible Model 25's reduced size, weight, and price. (Total weight, 45 lbs.) Its undistorted Volume and 500 watt Illumination (Hi-Power) are more than ample for audiences of up to 200.

(For universal application . . . . small-room to 2000-capacity auditoriums . . . . Model 24 continues to be the logical choice.)

ANIMATOPHONE 25 will amaze you . . . Arrange NOW to see and hear it!

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Note: Model 25 ANIMATOPHONE will operate on either Alternating (25-50-60 cycle) or Direct Current (90-120V.) without alterations or use of converter.

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whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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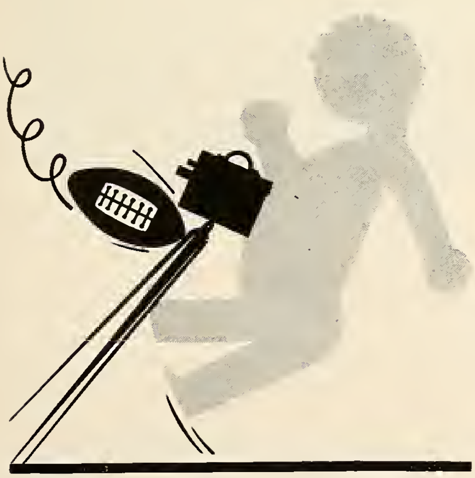


A new indoor sport

THIS winter should be one of real cinematic adventure to all personal movie makers, whether of the recreational or practical turn of mind. The new color processes which are independent of special camera and projection equipment have been tried out thoroughly during the recent summer and autumn, and filmers have made their decision as to the relation between exposures and the kind of color results they prefer on the screen. They have the rough beginnings of an artistic color film technique with which they will eventually be able to do genuine creative work in the polychromatic medium.

The closed season for the annual riot of outdoor color has, too often in the past, resulted in idle cameras in winter, because of the disinclination of amateurs to brave cold weather in the open and because they have found interior black and white filming too deficient in subjects to their liking. Kodacolor filmers have, for a number of years, known that the indoor season is one of rich potentialities, and now these potentialities are open to everybody with 16mm. movie equipment. This should result in innumerable voyages of discovery about the familiar home, and objects of daily familiarity should acquire a new value as they are recorded on colored emulsions. Those tenderly preserved gowns that Mother wore when she was a débutante, but which she would not wear out of doors on a bet, can be put on again—with some discreet loosening of the seams here and there—and made to bloom anew on the screen. The vivid colors of food, cooked and uncooked, can be filmed in the kitchen, as dishes are made ready for the table. Interesting and valuable experiments can be made in catching oil paintings as part of the background for action in color. Here, exposure and screen results can be compared with what the painter thought was good and what the filmer has modified by his exposure choices. The daughter of the house can be pictured in her party gown, before that delicate garment has been mauled by careless partners. The family winter feasts offer enough color to satisfy the most avid. The possibilities are endless.

It is obvious that winter color filming indoors offers ideal opportunities for making controlled experiments in exposure, because lighting may be made practically constant for a series of shots. To those interested in securing absolutely natural color, irrespective of how unnatural it may appear on the screen, there is open the excellent expedient of securing a chart of the spectrum and determining how to reproduce it most closely on film. The effect of light on color filming may be determined by careful movie making. Of course, these indoor conclusions must be adapted to next summer's outdoor conditions, but they will form a marvelous basis for next summer's shooting.

Never has indoor color filming been possible with so simple a setup. Film, a good lens and plenty of Photofloods are the requisites. The faster the lens, the fewer lights, or the equation may be reversed. It is everybody's game.

One word of counsel is suggested to winter color filmers. There is a general tendency, as evidenced in the summer's crop of color pictures, to become so interested in the colors filmed that motion is reduced to a controllable minimum. The indoor season is a good time to acquire confidence in combining color with motion, so that the screen result may be a movie and not a projected lantern slide.

Whoever makes use of the winter months to render his technique more assured will not only face next summer with increased confidence. He will, as well, have enjoyed a cinematic indoor season of unparalleled richness and pleasure.

R. I. Nesmith and Associates

Flight from winter

Showing practical films

HIBBARD S. BUSBY

THE operation of regularly scheduled educational motion picture showings in the Fourth Corps Area section of the C.C.C. illustrates that effective distribution, reliability, inexpensive overhead and sustained interest are the dominent factors in showing motion pictures that are not largely entertainment.

When it is realized that no compulsion exists in the operation of this service, that approximately seventy seven percent of the enrolled strength of the Area is viewing these pictures voluntarily and regularly and that this percentage is increasing daily, even more force is given to the statement.

Much of the success of the activity lies in three important points: (1) reliability of schedule and service; (2) interest of material; (3) adaptability.

In reference to the first point, the original objective, to schedule pictures one night a week in each camp, has followed closely after equipment is placed in operation in the various camps. Sufficiently in advance of each scheduled showing date, the films are moved from the central film office, by express, and an advance mail notice is sent, acquainting the camp with the nature of the shipment.

The basic idea behind the organization of the film service was a dual one. We desired to acquaint unemployed men with a greater range of industrial and trades information, so that they could reorient themselves more rapidly in employment, and we wished to show them a more general picture of the world, its people and activities, in order to revive and stimulate their interest and ambition regarding their personal attitude toward life. This gave opportunity for the use of the excellent available trades and industrial films which have been developed by commercial organizations and it made of equal importance the presentation of "leaveners" of historical, travel and similar material.

It has been found that the major portion of any program can be devoted to the primary type of film (industrial and trades), provided that the entire program be scaled in length so that it does not exceed the interest capacity of each group. Another proviso is that the primary type material be inserted in several parts of the program, instead of being grouped together. Thus, it can be interspersed with the other types (travel, historical, etc.). With the possibility, in the immediate future, of extending the motion picture activity to two nights a week, it is likely that a small percentage of purely entertainment film will be added to each hour as "comedy relief," but in no case will it dominate, or even balance, the other material.

From a movie audience viewpoint, we find, in general, four major divisions of men in our camps: (1) Juniors (unmarried men, eighteen to twenty five, usually of rural, local origin); (2) War veterans (men. thirty eight years old and more, nearly all with families in nearby communities—these men are seven and a half percent of our enrollment); (3) Juniors recruited from eastern states (similar in age and condition to class one but of large eastern city origin and frequently of foreign parentage); (4) Colored men (both veteran and junior, not always segregated as to age).

To adapt programs to all these groups requires considerable care and planning. The veteran has a considerable background of experience, that includes travel and trades, and will follow such material on the screen with intelligent, critical interest and profit. All juniors need guidance, but those of city origin, being more sophisticated, chafe under too heavy a pressure of pure "instruction" material. Properly guided, the colored men have eager general interest and appreciate a widely diversified program.

It is significant that some of the most popular programs have been dominated by industrial films, such as the following: *Wizardry of Wireless* (General Electric Co.); *New Way Farming on Air Tires* (Goodyear Tire & Rubber Co.); *The Desert Span* (Bell Telephone Co.); *Electricity Goes to Sea* (Westinghouse Elec. & Mfg. Co.); *The Span Supreme* (John F. Roebling's Sons). This latter film has such interest, even to mixed audiences, that its reshowing is frequently demanded.

Careful analysis brings out the fact that many so called industrials have this "leavener" value. Among these, experience cites the following: *Business in Great Waters* (Bell Telephone Co.); *Novel Accomplishments in Science* (Westinghouse); *The Benefactor* (General Electric Co.); *North of England* (Cunard White Star, Ltd.).

Repeated and carefully analyzed experience with more than 4000 showings forces us to the conclusion that, if a program is selected with careful regard to the principles outlined above, it will be the fault of the man in charge of the program (in our case, the camp educational adviser) if the response is unsatisfactory. Not even a motion picture should be presented to a group without preparing the group for it.

From this activity, we have made a very significant conclusion that has value to the future of advertising. Unlike radio, a film viewing audience cannot easily "tune out." They are there for the duration of the impression that is to be made. We find that films which are crowded with blatant sales pressure and propaganda and those that are merely institutional are hooted down. But when the picture contributes information and a definite service to the viewer (by analyzing a general situation, a principle of operation or a

[Continued on page 490]

C.C.C. official has developed methods that give success

Kodachrome interiors

J. F. HOLDEN

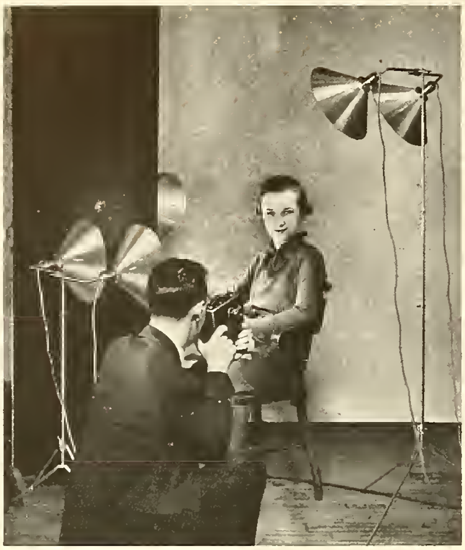


Fig. 1

DEAR Mr. Holden:

Many thanks for your excellent letter on exposure with Kodachrome. Every member of my movie club, myself included, feels that we have profited a great deal by it.

The most interesting point in your exposure guide was the allowance of half stops for closeups, dark objects, angle of light, time of day, focal length of lens and season of the year. Most of us pay little or no attention to these things. Yet the application of your guide to my last roll of color film proves to me beyond doubt that all these factors are important in obtaining satisfactory results.

I must tell you about one test that I made. The exposure chart indicated that the light was half way between *f*/5.6 and *f*/8. My subject was darker than a neutral tint of gray, which meant a half stop larger, or *f*/5.6. I was making a closeup at four feet, which called for another half stop, or *f*/4, while the time was four thirty in the afternoon, which called for another half stop, bringing my final exposure down to half way between *f*/2.8 and *f*/4. Here I was shooting a picture half way between *f*/2.8 and *f*/4 in what appeared to me at first glance to be an *f*/5.6 or *f*/8 light. In accordance with your guide, I was exposing two full stops larger than the appearance of the sun indicated, all because of the shade of color, angle of light, distance of object from the camera and time of day. I felt sure that I was overexposing; but the pictures on the screen were perfectly exposed!

You did not say anything in your letter about judging exposure with artificial light. We are all wondering if you have some easy way, or some type of guide, for judging the correct exposure for interior Kodachrome filming also? If you have, would you be good enough to tell us about it? We are contemplating making a lot of interior Kodachrome shots this winter.

With kindest personal regards and again many thanks.

Sincerely,
Arthur K. Porter.

Dear Mr. Porter:

I received your letter last week and I have been doing considerable thinking about your question on Kodachrome exposure with artificial light.

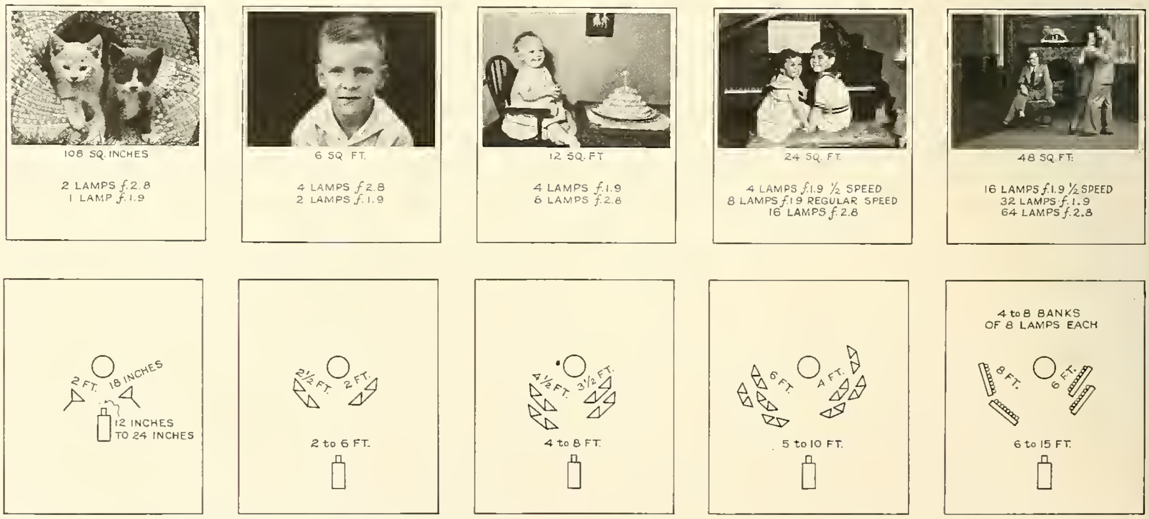
A few years ago, the thought of using artificial light scared me. But, finally, when I had some spare time on my hands, I decided to make some tests and to try to learn something about it. I became so interested in the problem that I have tested nearly every type of lamp, reflector and film placed on the market since. What I learned has convinced me that it is almost impossible to give anybody precise data on the use of artificial lighting. However, I have learned much about some of the variables that one must consider in every case.

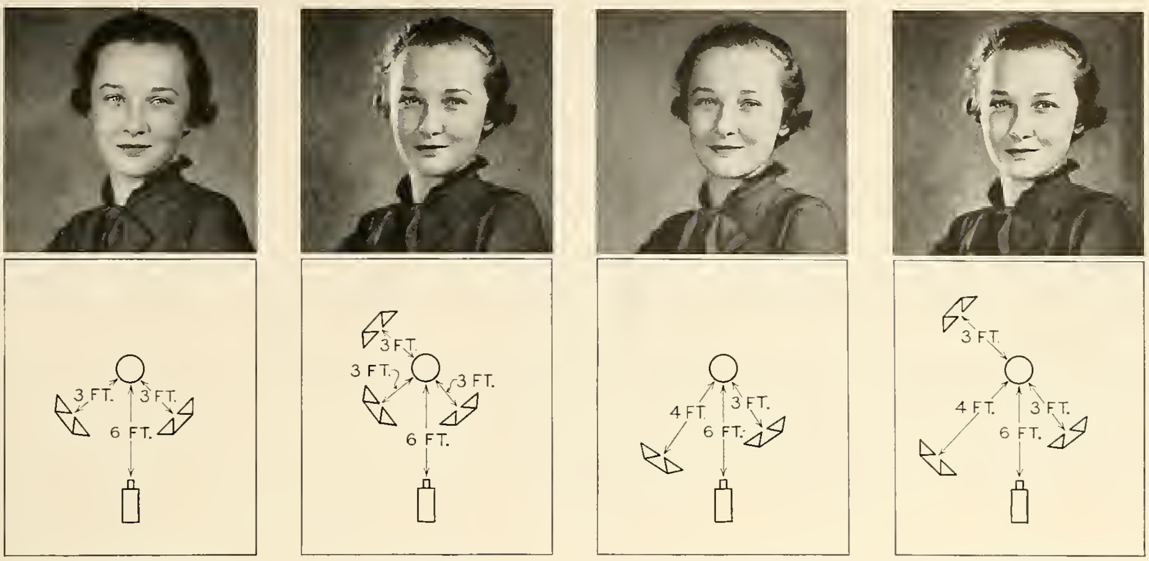
Nearly all the manufacturers of lamps, reflectors and film publish exposure guides for use with their products. These guides are based upon average conditions and, for these conditions, I have found them to be accurate. The chief difficulty in applying such guides in all cases is the many variable factors which no one guide can cover accurately and about which most of us know little or nothing.

Since you ask me specifically about artificial light exposure with Ko-

Fig. 1 illustrates angles for lamps for interior Kodachrome shots, Fig. 2 represents a range of lighting setups and Fig. 3 shows various lighting effects.

Fig. 2

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FLAT OR BALANCED LIGHTING

FLAT WITH BACK LIGHTING

40-60 OR UNBALANCED LIGHTING

40-60 OR UNBALANCED LIGHTING WITH BACK LIGHTING

Fig. 3

dachrome, I'll tell you what I know about the subject. However, the essential factors and variables that I will give you will apply to artificial lighting as a whole—monochromatic photography as well as color.

The color sensitivity of Kodachrome is balanced for daylight at high noon. Therefore, color pictures, made with any light having a different spectral distribution curve from sunlight, will not give pleasing color rendition unless some compensation is made with a light filter.

There are about three practical types of artificial light: (1) the carbon arc; (2) the regular tungsten standard voltage lamps; (3) the Mazda Photoflood, an overvolted type of lamp designed especially for amateur movie making.

Inasmuch as the Mazda Photoflood lamp is inexpensive and universally available, and since its overvoltage gives a very high intensity of light, it probably comes closer to filling the bill than any other type of light of equal cost. But, even with its overvolted high intensity, it is a long way short of having the same spectral distribution curve as the sun. It is much redder by comparison and, consequently, pictures made on Kodachrome with Photoflood lamps but without a compensating filter will appear too red on projection. Therefore, the Kodachrome artificial light filter, which is light blue in color, was designed to give the Photoflood lamps the same general color balance as the sun. Hence, color pictures made with the filter and Photofloods are rendered accurately. The Kodachrome artificial light filter has a factor of 4x, or two diaphragm stops. Since Kodachrome is one stop slower than panchromatic film, therefore, an opening of three stops larger must be used for Kodachrome with the artificial light filter, when compared to panchromatic—one stop for the difference in film speed and two stops for the filter. If the basis of comparison is supersensitive film with artificial light, then four and one half stops larger are necessary. If you use an exposure meter for artificial light, the above factors may serve as a guide in determining the exposure. When making meter readings with artificial light, I have found it necessary to hold the meter at such a distance from the subject that only rays of light from the area included in the camera field will affect the meter.

The carbon arc, used with the white flame carbons, gives a very white light, but it would require a slightly different filter to balance it to sunlight. Likewise, color pictures could be made with regular 500 watt 115-120 volt standard tungsten filament lamps, which are much redder than the Photofloods because they burn at a lower temperature, but a stronger blue filter would be necessary to give satisfactory color correction.

Inasmuch as the Kodachrome filter is designed for use with Photofloods, I have adopted these lamps as my standard light source.

Now, there are a number of variable factors which I will enumerate first and will discuss later. These are:

1. The distance of the light from the subject.
2. The voltage of the electric supply line.
3. The type of reflector—diffuse or specular.
4. The age of the lamp and amount of blackening discoloration.
5. The distance and color of the walls and height of ceiling from the subject.
6. The angle of lighting and the position of the lamps.
7. The color of the subject and the shade and texture.

With all these variables, it is easy to see how far wrong one can go in making pictures with artificial light, for each of these variables does affect exposure to a considerable extent.

All these factors may make artificial lighting sound complicated to you. However, artificial lighting is complicated only when one doesn't appreciate the presence of these variables. When you know of their existence and can compensate for them, picture making is not only easy but a pleasure.

Let us consider variable number one, which is one of the most important ones. When we direct the rays of our lamps upon a subject, that subject reflects a certain percentage of those rays back through our camera lens to the film. Generally speaking, a subject can be lighted with many Photoflood lamps, with two or three, with one, or even with a pocket flash lamp. The various intensities of light obtained from these different sources are called keys of lighting. A close view of a person lighted with many Photofloods would give a high intensity or a high key, while the same subject, illuminated with the low intensity of the flame of a candle, would be in a low key.

Each different type of film, depending upon its type and speed (sensitiveness to light), requires a different key of lighting. The faster the film, the greater is its possible exposure range and, the slower the film, the less its exposure range. With supersensitive panchromatic film, which is extremely fast, pictures can be made under the brightest light conditions possible down to low key lightings obtained with regular Mazda lamps or even with a candle or the light of a match.

But, with Kodachrome film, which is half the speed of regular panchromatic film, pictures

[Continued on page 484]

More data from one who has tried out this film indoors

Playing fair with your meter

CARL L. OSWALD

THE exposure meter has well earned its reputation as a dependable guide. Development of photo sensitive cells has progressed rapidly in recent years, and the application of such cells to the needs of the photographer has reached such a high state of perfection that the exposure meter has moved upward from a position of partial luxury to that of downright practicality. Not that well exposed pictures cannot be made without the aid of a meter; they can be and are made daily by thousands, but, when strange lighting conditions are encountered, we will do well to take counsel from our good friend, the modern exposure meter.

The word "friend", by the way, is used advisedly. Just as we must understand the character of a friend if we are to benefit most by his counsel, so, too, we must understand the idiosyncrasies of an exposure meter if we are to get greatest value from it. Blind acceptance of all readings is not enough. Conditions must be considered, and if the shot is to be made on color film this also must be taken into account.

The exposure meter registers the light reflected from objects within its angle of vision and interprets the intensity of the light, usually in terms of lens opening and shutter speed, but there its responsibility ceases. It does take into account the matter of film sensitivity but, as each manufacturer sets his own standards, within reasonable limits, a particular meter reading may produce noticeably different exposure results on two films of different brand, even though these films may be offered as having the same sensitivity or speed. Thus, of two films having the same rated speed, one may perform much better in the brilliant light of midday, while the other may compensate for any lack at this point by yielding better pictures in the more colorful light of early morning or late afternoon. In either case, an understanding of both meter and film is necessary if the very best results are to be had at all times, the meter reading always being subject to interpretation *on the basis of the film being used.* It is most important that only the meter manufacturer's film speed ratings be employed.

This cameraman's friend responds to intelligent care

This scene calls for consideration in meter reading

Karl A. Barleben, jr.

Logically, then, one studies the peculiarities of the film he uses and then adjusts his meter reading plus or minus as conditions warrant. Should a film of similar rating, but made by another manufacturer, now be exposed under the same conditions, it is unfair to blame either film or meter for unsatisfactory performance unless comparative tests show unreasonable deviations.

Being constructed to measure the total volume of light reflected to it within its angle of vision, the exposure meter cannot and should not be expected to give a correct reading for, let us say, a standing figure that is posed at the top of a hill with nothing but bright sky as a background, especially if the figure itself occupies less than half the picture space. Obviously, the light from the sky is so much brighter than that reflected from the figure that the meter will indicate an exposure which will not give an adequate record of the figure. The remedy is to take the meter reading from a point nearer the figure than the camera position and, in this way, to secure a more correct exposure for that part of the picture which it is desired most accurately to record. This phase of exposure meter interpretation is particularly important when telephoto lenses are used. A good rule to follow in this case is to select (when possible) a view which is evenly illuminated over an area of from four to six times that included in the picture space. It is assumed that, in telephoto work, near readings are generally impractical, but one may find occasionally near at hand an object of about the same size and degree of brilliance as that covered by the telephoto lens, in which case, of course, one need only take the nearby reading to be assured of a successful shot.

Another situation in which our always faithful exposure meter may give misleading information arises when one prepares to shoot from, let us say, the shadowed interior of a wharf shed. The scene may include dancing waves, a sailboat with canvas drawing nicely and green hills on the far horizon. Here, short exposure (or a small lens opening) is clearly indicated and, if the meter reading is taken from the edge of the wharf, it will give a correct result. If, however, the reading is taken from the camera position which, we assume, is far enough back to include, as silhouettes, the edges of the covered wharf structure, we may then get a reading which will badly overexpose the principal parts of the picture. This is true because the angle of vision of the exposure meter, being approximately equal to that of the average lens, also includes the dark edges of the structure, and thus the *total* amount of light will be sensibly reduced.

[Continued on page 483]

Methods outlined here enable you to gets shots like this

Leo J. Heffernan, ACL

Life size shooting

R. FAWN MITCHELL

THE term, macroscopic photography, is used to describe filming subjects which are reproduced on the film life size or slightly larger. It differs from microscopic photography in that the latter produces great magnification. While cine microscopy is exceptionally fascinating, and for more advanced types of research work is of extreme value, there are many more subjects which lend themselves to being photographed approximately life size. This applies to the whole realm of small insects and subjects of like proportions.

For example, insects may be the actors in a garden drama. By use of split masks, it is comparatively simple to combine, on the same film, magnified images of insects with the normal size images of human beings, producing bizarre and grotesque results. These are just a few suggestions for the experimenter.

Dentists use the extreme closeup for showing very fine details, such as the beginning of tooth decay; dermatologists find the extreme closeup of particular value in the study of certain types of skin disorders. This is especially true with color closeups, used for recording skin sensitivity tests for hay fever immunization, etc.

Few 16mm. camera owners realize that they are able to achieve cine macroscopic photography with their regular equipment and without much additional expense or trouble.

Yet, it is possible to do a great deal of extreme closeup work by using the camera on one of the titling devices available commercially. This is accomplished by folding down the card holder or removing it altogether. The titlers are of two general types, those using supplementary focusing lenses and those using lens extension adapters.

When titlers are not employed, the use of adapters is considered a bit more suitable. First of all, a series of extra lenses is more expensive and, unless they are quite well corrected, and therefore costly, quality and critical sharpness will suffer. On the other hand, spacing washers or extensions do not interfere with the spherical, chromatic and other optical corrections of the camera lens.

Of course, it helps greatly if one has a camera with a critical focusing magnifier which, by itself in some cameras and in conjunction with an alignment gauge in others, insures exact focusing and critical alignment of extreme closeups with the utmost facility and certainty. A reflex focusing device, which incorporates the use of a sliding prism, has found considerable application, not only for certain types of cine microscopy but for macroscopic work as well. For instance, the regular one inch lens, screwed into the reflex focuser, is extended sufficiently far from the camera to focus on a subject at about two and a half feet distant and it gives an image on the film very close to the actual size of the object. In other words, a one inch lens at a distance of two and a half feet takes in an area of approximately the size of the 16mm. motion picture frame.

It is not absolutely necessary to have the extra reflex device, although this is of great help. Even the critical focusing magnifier is not necessary if one is willing to take a little pains to align one's camera.

The table on page 482 shows the distances to which lenses of different focal lengths must be extended from the infinity position so that these lenses may be in focus for shorter distances. Contrary to standard motion picture practice, distances for macroscopic work are measured more conveniently from the position of the diaphragm instead of from the focal plane of the film. The lens diaphragm can be considered close enough to the nodal point of ordinary lenses for all practical purposes. For telephoto lenses, it is safer to add the focal length of the lens, thus measuring from the focal plane.

The actual extension distance is indicated in the table, and the number of turns the lens mount must be unscrewed to produce that distance can be worked out. With a lens mount that is normally employed for 16mm. work and which has twenty four threads to the inch, unscrewing it one turn gives an extension of .042 in. A moment's examination of the lens will indicate the maximum amount the lens can be unscrewed with safety. In addition to this, if you have a lens which already is equipped with a focusing mount, you can combine the focusing mount at its furthest extension with unscrewing the lens mount to obtain still further extension.

The table is calculated for anastigmat lenses of the focal length indicated. In practice, lenses will vary slightly from

[Continued on page 482]

How to photograph extreme closeups with cine cameras

Slow motion stuff

DR. KINEMA, ACL

ANYBODY looking for some real slow motion stuff would do well to investigate what Professor Harold E. Edgerton is doing at Massachusetts Institute of Technology, at Cambridge. I happened in upon him the other day and I came away choked up with ideas and thrills. One of the latter was to see one hundred feet of perfectly good film go through the camera in something of the order of three tenths of a second. Far be it from me to discourage this slow motion stuff, but, since the truth must come out sooner or later, it might be well to disclose what it costs for film if one aspires to be a "top notcher" in ultra slow motion filming.

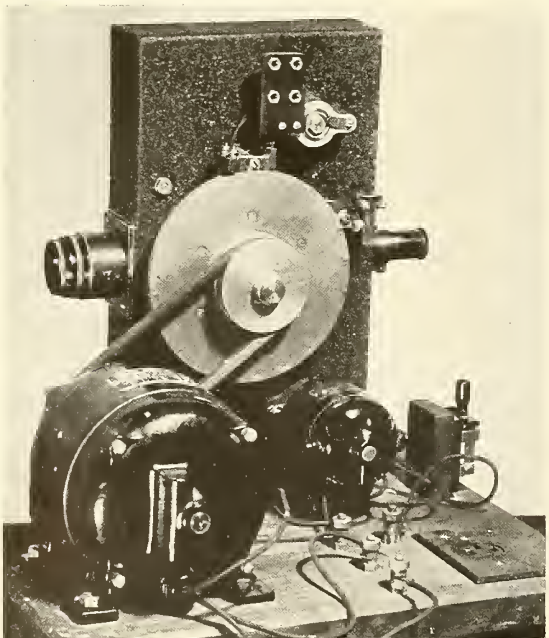
If one roll of film gets used up in a little matter of three tenths of a second, in order to photograph a motion that continued for one minute, the operator would use up as many rolls of film as is indicated by dividing three tenths into sixty. The answer is 200 of those dear little 100 foot rolls with which we are all so familiar. Just to play the game in a high grade manner, let us assume supersensitive film at seven dollars a roll. Seven dollars multiplied by 200 is a modest little $1,400! Quite a tidy sum for one minute's joy.

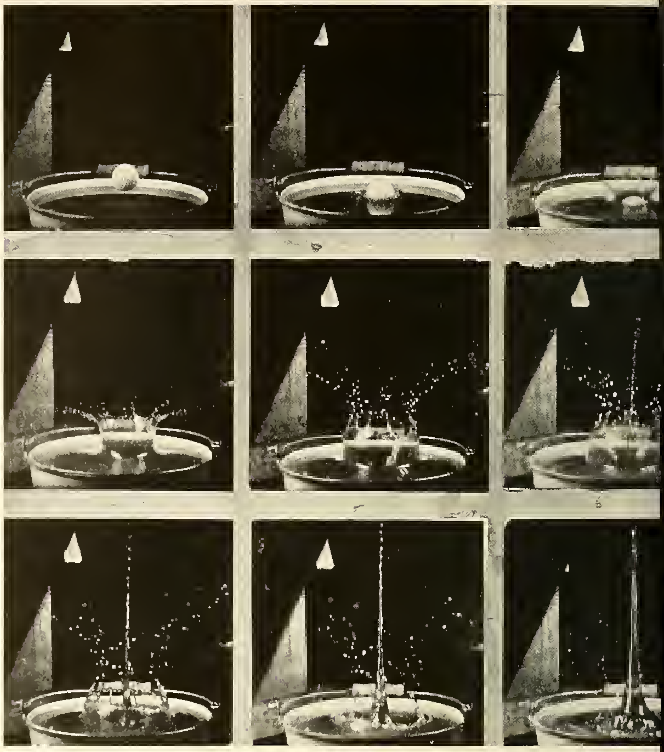
Of course, this is all a silly way to look at the matter, for to screen the 200 rolls at normal projection speed would take something like thirteen or fourteen hours even if not a second were lost in threading reels. Something tells me I would verge upon being bored if I had to sit and watch thirteen straight hours of projection. However, regarding the matter from the really scientific standpoint, we must remember that we would be taking thirteen hours to see what actually occurred in one minute. That, at least, gives a standard by which to judge what Professor Edgerton is doing.

Another way to grasp this ultra slow motion work is to consider the sort of pictures that are made. Those of us who insist upon continuity, plot and atmospheric moods will get no satisfaction from these pictures. The subjects are utterly lacking in all these. Heart throbs, sex and filters also are given no status whatsoever. One film which might leave the "arty" among us cold, but which thrilled my marrow bones, was of a fly. The poor fly was given the surprise of his young life, and the object of the picture seems to have been to enable Professor Edgerton to ascertain precisely what a fly does when he is given the surprise of his young life. It's eminently important that we should know about this, so the professor attacked the problem.

High speed camera and, above, ultra slow motion frames

Massachusetts Institute of Technology





Massachusetts Institute of Technology

Nobody knows the antecedents of this particular fly, but he must have been an acrobatic fly because he had eluded several swats during the summer. Professor Edgerton prepared a successful lure, however, by using one drop of strawberry jam on a small card placed in the field of the camera. Why strawberry jam was used and not molasses is not known. The fly, whose name was Alfred, by the way, scented the strawberry jam on the card and, after a bit of judicious reconnoitering, descended upon it. The card was attached to a mechanism so that, when it was given a sharp pull, the camera was started. The pull was to be a very sharp one, and, of course, Alfred had no knowledge of what was impending.

When Alfred had determined that the strawberry jam was of extra fine quality and when he was well advanced in his gorging activities and, no doubt, was enjoying the best meal he had had in a long time, the trap was sprung and the camera started. Alfred was flipped over on his back and given a dreadful fright. This moved him to depart as promptly as possible. Something like one tenth of a second was all Alfred needed to make his getaway. From here on, we are not informed regarding Alfred. What he thought had occurred can only be imagined. There are the best of reasons for believing that he had never had such an astonishing experience in all his life. He probably came to the conclusion that some terrible cosmic cataclysm had occurred.

When the film was processed, Alfred appeared in the scene first enjoying the strawberry jam feast. Then, something is seen to happen, for Alfred, with great deliberation, rolls over on his back, legs in the air. He starts working

[Continued on page 481]

Our specialist is amazed by drama of greedy Alfred

News of the industry

RUSSELL C. HOLSLAG, ACL

RCA-Gutlohn ■ Educational and religious institutions, hospitals and other similar institutions may now acquire, on the deferred payment plan, the latest RCA 16mm. sound projector, together with film library service, by applying to Walter O. Gutlohn Inc., 35 West 45th Street, New York City. By special arrangement between the two firms involved, not only will many additional audiences be served, but these also will be placed in close touch with a continuing source of program supply through the Gutlohn library.

Laboratory Debrie ■ A well printed and profusely illustrated catalog, showing an unusually complete line of 16mm. and associated laboratory apparatus, is now available from Andre Debrie, Inc., 115 West 45th Street, New York City. Here one may find precision printers for contact and optical reduction work, both in sound and silent, automatic developing machines, perforators, slitters and other equipment, all made to the high standard for which this firm is internationally noted. One interesting form of optical printer speeds up production work by producing two 16mm. films at a time (on 32mm. stock, which is later split) from a single 35mm. negative. The new catalog is available to all Movie Makers readers, on request.

Beira ■ A newcomer which merits a prominent place in the gallery of fine miniature cameras that now are available is the Beira, marketed by C. P. Goerz American Optical Company, 317 East 34th Street, New York. The Biera uses 35mm. film and takes pictures of the standard double frame size. It uses daylight loading film containers, on which the film may be spooled by the photographer or which may be purchased already loaded. With one loading, thirty five exposures may be made. It is a precision camera in all respects, and one of its outstanding features is the coupled focusing device, which is of the prismatic telescope type and which shows a brightly illuminated image of the central portion of the field, magnified six diameters. The focusing eyepiece may be adjusted to the individual eyesight. Another interesting feature is an incorporated knifelike device which may be used at any time to cut off a portion of the film for separate development.

Free booklet ■ *Hints on Home Movie Making* is the title of a little booklet which is offered free to readers of Movie Makers by Burke & James, Inc., 223 West Madison Street, Chicago, Ill. While the booklet specifically describes and refers to the Paragon 16mm. camera, marketed by this company, the directions given will be of value to any new movie maker.

RCA 35 to 16 ■ The latest development in the field of the perfected precision machines for reproducing the sound track of a 35mm. film on 16mm. is the RCA Photophone Optical Reduction Printer, a product of RCA Manufacturing Company, Inc., Camden, N. J. Known as the PB14181, the new 35mm. to 16mm. sound printer is designed for continuous production work of high quality. It is threaded and controlled easily and all working parts are completely accessible. A rigid assembly preserves the optical alignment, and the entire machine is mounted on a substantial pedestal base. The transference of sound from a 35mm. original to a 16mm. print may be done either by rerecording or by optical printing, but the present trend seems to favor the optical printing method, as exemplified in this machine.

Answers the query "What's new?" for amateur and dealer

Victor West Coast ■ The West Coast office of the Victor Animatograph Corporation recently has been moved to larger quarters at 2402 West 7th Street, Los Angeles, Calif. C. H. Ralke will continue in charge.

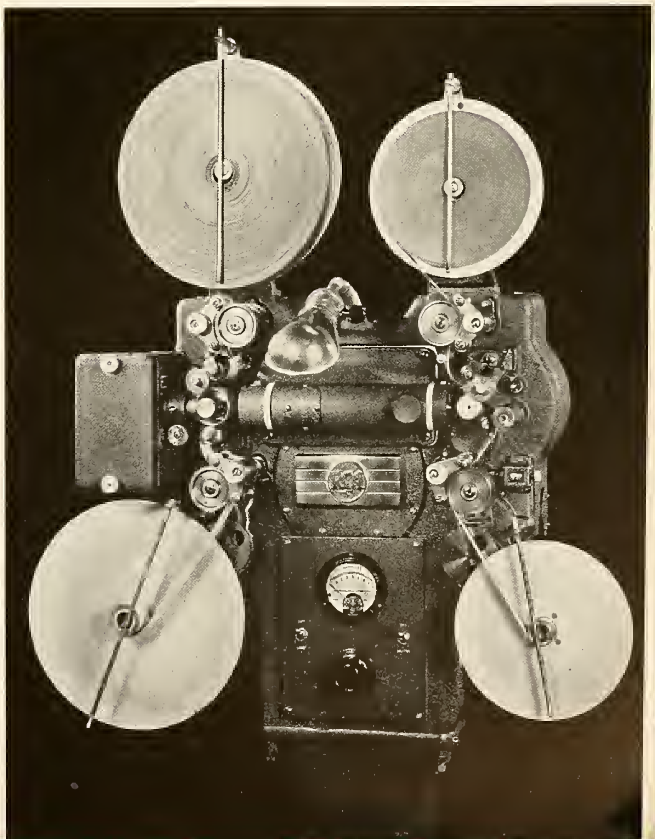
Brooks ■ Soft focus lens auxiliaries to fit the Rolleiflex camera have been introduced by Burleigh Brooks, 127 West 42nd Street, New York. These, at present, are available in two types, No. 0 and No. 1, producing pictures of slight and moderate diffusion respectively. They will be available later for all cameras, according to Mr. Brooks.

Fototone ■ G. A. Busch & Company, which is completely equipped for sound recording on 16mm. and also for special work relating to this field, announces that it will now be known as the Fototone Studio. The address is 33 West 60th Street, New York City. The compact, double turntable reproducer for film accompaniment continues to be a featured product of the firm. Fototone Studio will be under the supervision of W. F. Schmidt and F. Telewsky. Industrial filming will be done in the studio and on location.

Handy book ■ *Photographic Handbook*, by Sigismund Blumann, F.R.P.S., 183 pages, price, cloth, $1.50; paper, $1.00, pub-

[Continued on page 493]

Photophone Optical Reduction Printer, a product of RCA



Shall cameras travel?

EPES W. SARGENT, ACL

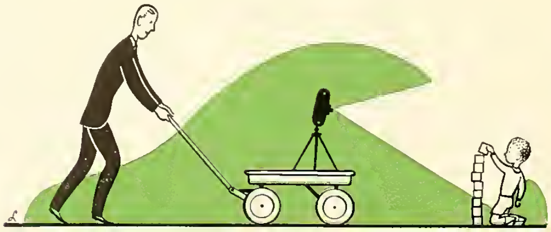
PERHAPS there is nothing more provocative of acrid discussion among cinema critics than the value—or lack of it—of traveling shots. One school adheres to the theory that it's all "show off" stuff, while the other extremists will contend that nothing is more vital to the fluidity of a picture than the occasional trucking shot. Both are right—and wrong. The moving camera scene, in which the camera accompanies the players, is valuable in many ways, but it can be handled so that it suggests that the photographer is merely seeking to show what he can do.

But, because the idea can be abused, there is no reason for wholesale denunciation. There are many times when a traveling shot possesses definite value. It is more useful in photodramatic procedure than in the preparation of travel or scenic reels, but even here it has a definite value. Take, for an example, the rapids of the Niagara River below the falls. Surely it cannot be contended that half a dozen stationary scenes can convey half the suggestion offered by a continuous shot made from the trolley car which runs along the brink. Or, here is a simpler one. The movie maker is starting on a voyage and, as the ship gets under way, the camera is started, to make a smoothly and continuously receding picture of the crowd on the dock. It would be foolish to argue that the effect could be equalled by half a dozen shots, each showing a portion of the dock.

In dramatic work, this phase is heightened. Mary gets word that Jack has just been taken to the hospital after an accident. She hurries from the house and down the street. In an earlier technique, her journey would have been interpreted by means of from three to six shots, in each of which Mary hurries through the scene, her face showing her emotion. It would have become repetitious. In the new form, the camera would go along with Mary, there would be a "break" scene and a return to the walking shot, but this time closer to the hospital. No jerkiness here—just a fluid advancement of the story. That is not "show off." It is intelligent.

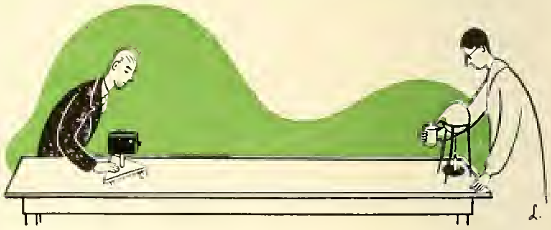
A still more valuable development is the moving camera shot in which the camera travels into or out of the set. The camera opens on the full set, comes in for closeups and backs out to resume the full action scene. This generally is more satisfactory than the alternative of two full shots and a closeup. Perhaps the scene deals with a card game or with two characters who are cutting the cards to arrive at a decision. The camera would show the general setup, would come in to a closeup of the table and then would go back to register the result of the game.

In the back files of Movie Makers will be found suggestions on the mechanics of the trucking shot. Most of these refer to the dolly, or wheeled truck. The other main suggestion is the trolley. The latter is useful chiefly for short distances, since there will be some arc even with the most tightly stretched wire. This can be corrected to some extent through the use of turnbuckles at either end, which would be taken up after the wire has been stretched. The trolley is useful chiefly in the open, on broken ground, where it is not possible to lay a track.



The dolly is the most practical device if it can be used on a level surface or on a track that is properly leveled. In an emergency, a tea table can be pressed into service and will give good results. Most of these tables have lower shelves, and these should be loaded with books or other heavy objects to hold the center of gravity low. Not only is the low gravity important but also the added weight. A light tea wagon is too likely to bob around because there is nothing to hold it down. The operator must learn, through practice, to advance the wagon with a steady pace. The usual step will give the wagon a series of impulses rather than a continuous forward movement, and the camera will seem to bob along. Many present day movie makers will never realize how many million feet of film have been saved for them through the mechanical operation of the camera. Back yonder, professional cameramen spent hours mastering the steady turn of the crank to offset the up and down thrust which made for variable speed. This problem has been eliminated, but the technique of operating a dolly is reminiscent of it.

Illustrations show three ways to take traveling scenes



Essentially, the dolly is a triangular base, the measurements of which are determined by the spread of the tripod used. The camera even may be attached directly to the dolly. Each point of the triangle should be provided with a quick acting caster of the swivel type. It can be shoved all over a level floor, responding to the slightest impulse and steering with certainty. Like the tea table, it should be weighted. A very satisfactory dolly can be made at home, or by some carpenter.

Track dollies are miniature flat cars running on a track. The best material for tracks is what is known as roofing lath—just flat strips of wood, not quite the one inch by two inch size that the description suggests. They can be had up to six or eight feet in length. The tracks may be spaced properly with sleepers or, in some cases, they may be tacked to the floor. If the car has flanged wheels, the wheels may rest on the track itself. If a rubber wheeled, child's wagon is used, the floor must be level, and the track

[Continued on page 492]

When to move and not to move made clear and definite

Making "The Story of Tioga Oak" on 16mm. sound film

McLarty Motion Picture Service, photograph by Herbert A. Appleton

Practical films

■ How the Rotary Club of Augusta, Ga., provides health and happiness for underprivileged and undernourished children of the city is told in *Sunshine Camp*, a two reel, 16mm. film recently completed by Scott Nixon, ACL, of that city. Operating throughout the long summer, this Rotary camp is divided into two establishments—one for boys, the other for girls—and the picture presents the activities of each in fair detail. Mr. Nixon, in planning his production, has not overlooked the important factor of showing in his introduction the distressing need for just such works of mercy and good citizenship.

■ Following the success of its first venture into the use of non theatrical films (*The Making and Shaping of Steel*, 1200 ft., 16mm., by J. F. Conners, ACL), the Stanley Steel Works, of New Britain, Conn., has recently announced the completion of a second documentary record film, *The Manufacture of Ball Bearing Hinges*. This new picture, which will run approximately 800 feet, 16mm., was produced largely by Ernest G. Eppler, Stanley Works staff photographer, with the cooperation of Mr. Conners. It picks up the Stanley story of steel from where the first, and fundamental, picture left off and carries it forward through the use of this metal in the production of ball bearing butts. It will be screened by the company before gatherings of architects, builders, hardware men and in technical and trade schools.

■ In Kenmore, N. Y., the McLarty Motion Picture Service recently has completed for the Eberle Tanning Company of Westfield, Pa., a 2000 ft., 16mm. sound on film picture, entitled *The Story of Tioga Oak*. It seems that this is the first talkie industrial in this field and that the Eberle Tanning Company wanted to present its distributors with as complete a record of the processes involved as possible. The film covers the steps in the manufacture of sole leather, from the cattle grazing on the Western prairies to fully finished leather. Dark interiors of the tannery presented a problem in lighting that required so much current that it was necessary to have a special transformer installed.

■ *An Adventure in Friendliness*, running 1200 feet, 16mm., is one of the latest films to be completed by Neil P. Horne, ACL, head of the Horne Movie Service, in New York City. Produced for The Church of All Nations, on Manhattan's lower east side, the picture outlines the particular problems of this church in dealing with the polyglot population of its community and presents in considerable detail the methods used in religious, academic and physical education. The film has been designed specifically as an appeal to the hundreds of Methodist Episcopal congregations which contribute to the support of this welfare institution and it will be screened throughout many church districts. The Reverend Leonard A. Stidley, director and pastor of The Church of All Nations, worked in close cooperation with Mr. Horne in the production of this well photographed and clearly planned document.

■ While traveling through North Dakota this past summer, as a field representative of FERA, Tom Stine, ACL, dean of men at Jamestown College in Jamestown, North Dakota, made a 1600 ft. picture, *The Story of the Federal Emergency Relief Administration in North Dakota*. The film depicts conditions of farm and family life typical of that state and goes on to show how application for Federal relief is made and how cases are investigated. Mr. Stine is now making a two reel picture of the undergraduate activities at Jamestown College.

■ *Cineplasty* is the title of a two reel, Kodachrome medical picture recently filmed by Henry M. Lester, ACL, of an operation performed by Dr. H. H. Kessler. This picture, which shows an operation to prepare muscles of the arm so that they will control artificial limbs, is beautifully photographed and expertly handled. Another medical picture filmed by Mr. Lester is *Keratoplasty*, a two reel Kodachrome picture of an operation performed by Dr. Ramon Castroviejo to illustrate the technique of a corneal transplant for leucomateous eyes. This film is an achievement in macrophotography, for, in the greater part of the picture, the eye fills the frame and the instruments used are similarly magnified. The focus is accurate and the field is always perfectly centered.

■ Telling a story of the manufacture of high speed and carbon tool steel, the film, *Steel and Tools*, running 800 feet, 16mm., was presented recently by the Crucible Steel Company of America throughout the convention of the National Metal Congress, lately concluded in Chicago. It is a production of the firm of Hartley-Leonard, in New York City, which initiated its work in the non theatrical field with the two reel picture, *The Real New York*. The treatment and titling in *Steel and Tools* are keyed directly to a technical audience.

The non theatrical movie as used for various purposes

Ben Randall

The Oakland club producing "Shadows of the Waterfront"

Amateur clubs

JAMES W. MOORE, ACL

First for Chicago ■ In Chicago, the Cinema Players have recently completed a one reel, 16mm. comedy, *Ten Easy Lessons*, the first major production from this new group. The story was directed and photographed by George W. Colburn, ACL, and presents in leading rôles Jules Brunner, Louise Byrne, Rudolf Heinkel, DeEtta Kenny, Greta Brunner, Charles Byrne, Evelyn Heinkel and Evelyn Colburn. The picture was given a premier screening at a late meeting of the club, on a program which included *Valiant Dust*, from the League's Club Library.

Title talk ■ Early season meetings of the Cinema Club of the Oranges have featured a discussion and demonstration of positive film title making, by club member Charles Crankshaw, ACL, and a talk, *Good Results in Kodachrome*, by Herbert H. Johnson, of the Eastman Kodak Company, Rochester. Mr. Crankshaw enlivened his presentation by demonstration on the spot of title making and development, while Mr. Johnson supported his discussion with one of his own films in color, exposed in Bermuda. *Reflected Glory*, by Frank Vanderlipp, and other members' films were screened at the meetings. The Orange club is now issuing an attractive newsletter, named *Tempo*, for the service of its membership.

Galt players ■ More than twenty players are being used in the Galt (Ont.) Little Theatre production of *The Trail of the Conestoga*, which is progressing well under the direction of John Potts, with Claude Tomlinson, ACL, as cameraman and with Gray Cowan as assistant cameraman. The leading parts in this genre drama of the Mennonites are being handled by H. S. Bassett, Ethel Manson, Audrey Stevens, Eunice Cater, Reid Menary, May Stewart, John Sifton, Hector Stewart and Mr. Potts. Mr. Tomlinson scenarized the production from the novel by Mabel Dunham.

Club in Capetown ■ In Capetown, South Africa, the Cape Cine League, ACL, already has completed three productions in less than a year of existence, according to the report of secretary Ralph H. Campbell. They are *Legend*, running 600 feet, 16mm.; *The Staircase Murder*, 250 feet, 16mm.; *Gipsy Fate*, 250 feet, 16mm. All were photographed by Ainslie Beckett and directed by Mr. Campbell. Considerable trick work and cinematic effects were employed in the presentation of *Legend*, reports Mr. Campbell.

Latest news of group activities and photoplays

Second for Rockville ■ Working from a story compiled by the club members, the Rockville Cinema Club, in Long Island, has completed *Going My Way?*, a comedy drama running two reels of 16mm. film. Harry S. Smith, ACL, and Ray Goldberg directed and photographed the opus, which was scenarized by James Malone. Settings were arranged by Dr. Henry Jaspin, Mrs. John Madigan and Mrs. E. A. Colby. Leading parts were played by Virginia Jones and Tom Brennan, supported by Gertrude Stumpf, Mr. Malone, Barbara Flynn, Ruth Willcox and Mr. Smith.

In Mount Kisco ■ At a late meeting of the Mount Kisco Cinemats, new chairmen of committees were appointed as follows: R. C. Orr, admissions; Harvey Hunt, programs; Walter G. Fowler, technical. They will serve for a period of three months. Following this business session, the meeting was turned over to a screening of members' films: *Willoughby Lake*, by Dr. Kenneth W. Fish; *Armonk Airport*, by Mr. Fowler; *Silver Springs*, by Douglas Barrett; *Methodist Vacation Bible School*, by Mr. Orr; *Circus at Stamford*, by Mrs. Harold Park; *Kodachrome of Flowers*, by Mrs. Kenneth Bloomer; *Last Round Up*, by Halstead Park; *Shadow Lake* and *Wire and Cable Manufacture*, by Robert F. Gowen, ACL. The meeting was concluded with the presentation of *Mr. Motorboat's Last Stand*, produced by John Flory and presented through the courtesy of Theodore Huff, ACL, who cooperated in the work.

New York initiates ■ In New York City, the Metropolitan Motion Picture Club opened a new year of activity under the direction of Frank Gunnell, ACL, newly elected president, who announced committee appointments as follows: programs, Thomas Kircher, chairman, with Robert M. Coles, ACL, Duncan MacD. Little, ACL, Walter Mills, ACL, and W. R. Lundry, ACL, as committee members; contests, Charles J. Carbonaro, ACL, chairman, with Annette C. Decker, ACL, Peter J. Hughes and Raymond Petty as committee members. Edith J. Schroeder, ACL, replaces Miss Decker as editor of *The Closeup*, club newsletter, while Miss Decker will take charge of publicity. Among the members' films screened at this opening meeting were *The Butterfly*, by Dr. George Rohdenburg, ACL; *Snow Train*, by Edwin Schwarz, ACL; *Canyon Country*, by Mr. Gunnell.

Richmond ready ■ In California, the Richmond Camera Club is carrying on its new season with a series of meetings devoted [Continued on page 489]

The clinic

FREDERICK G. BEACH, ACL

Technical comment
and timely topics
for the amateur

Color titles ■ A most attractive set of Kodachrome titles recently was made by Mrs. Niels-Eske Brock, ACL, of Brooklyn, N. Y., for her summer color films. Black bristol board served as the background, and the lettering was done with Carter's White Ink, while showcard colors were employed to make clever and appropriate drawings. The bristol board must be of the smooth variety in order to take the colors and white ink evenly. The colors are mixed to the consistency of cream and are put on with a small sable brush. A Speedball lettering pen was used with the white ink for the title copy and the brush was kept clean and free from dried ink by means of frequent brushing with a wet toothbrush.

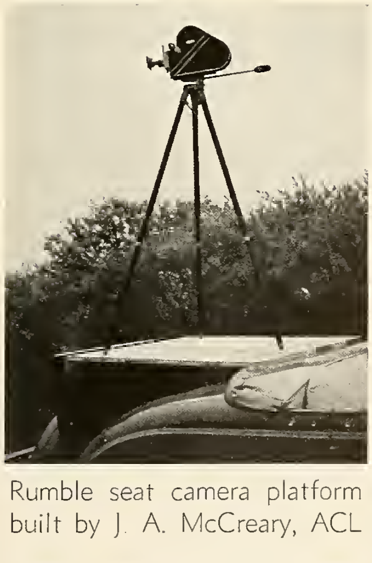
Closeup made with a titler by Alexander Stuler, ACL

Pussy face ■ Kitty put her face in a titler, and Alexander Stuler, ACL, of Nordlingen, Germany, shot a closeup from which this frame enlargement was made. He suggests that many interesting shots can be made with a titler if small objects are placed in the holder in lieu of the usual title card.

Sans motion ■ I have discovered that there is nothing quite so boring as a shot of an airplane in the sky, which apparently is not moving. This mystifying result will occur whenever the camera is "panoramed" to follow the ship in a cloudless sky. The trouble is that there is nothing with which to compare the progress of the plane. A far better effect can be had by holding the camera steady and allowing the plane to fly through the scene. The same point applies to scenes of ships out of sight of land or other ships, although often the water will serve to show the relation between the movement of the ship and the rest of the scene. It is not always advisable to "panoram" to follow action. The results may be very unsatisfactory if there is not a reference point by which to judge the motion of the subject.—*Edward J. Corcoran, ACL.*

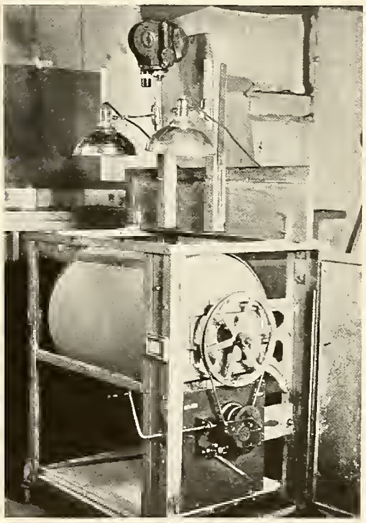
Depth in color ■ Striking color shots of distant landscapes are always enhanced if the illusion of depth is created. The most effective way to achieve this is by choosing a camera viewpoint whereby the lighting in the various planes of the picture differs somewhat. For example, if there are some rather dark subjects in the foreground, past which the scene is more brightly lighted, the whole effect will seem to have much more depth than if the scene were evenly lighted throughout. This point applies to black and white as well as to color, but it seems particularly pertinent with the latter process.

Camera platform ■ J. A. McCreary, ACL, of Spring Valley, Calif., built this rumble seat camera platform for use on his roadster. He does not film while the car is in motion but he does find that the platform provides a very convenient point of vantage for shooting events of the newsreel type.



Rumble seat camera platform built by J. A. McCreary, ACL

Title positive ■ Positive film, when used for titles, can be made to give excellent contrast if exposed and developed properly. It is most important to have correct exposure, and this is most satisfactorily found by test. Because of the fact that this film has very little latitude, if one wants clean cut, contrasty titles, it is important that lighting conditions for titles be standardized permanently. The development always must be the same and a good contrast formula is required. If the results are not satisfactory, the trouble can be laid to improper exposure or faulty development. Positive film is capable of giving clean white letters and a dead black background, provided that the lettering is done in black on a white card. The League's bulletin on titling contains an excellent formula for a contrast developer, and full directions for using positive film for titling are included.



H. L. Hanson, ACL, made title aid from a washing machine

Trick titler ■ A novel device for making a popular type of moving or scroll title has been built by H. L. Hanson, ACL, of St. Paul, Minn., from a discarded washing machine and an old phonograph motor. The title copy is lettered on sheets fastened to the drum which, when revolved, brings the title into focus, at the same time centering it. The motor insures even speed, which can be varied with the usual governor.

Focus ■ Too much stress cannot be laid on the fact that lenses which do not produce sharp results are usually not mounted correctly in the camera. If a camera does not seem to

[Continued on page 493]

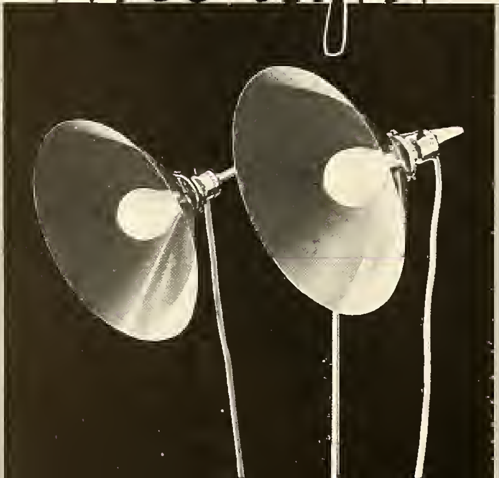
For best results throu

NO reason at all to slacken your movie making pace now. Indoor scenes of family... friends... parties... games—these are the very finest movie opportunities. And indoor movies are every bit as simple to make as outdoor movies—perhaps even easier because photography's chief problem, lighting and exposure, is reduced to a minimum. Clouds, shadows, uncertain sunlight—these outdoor conditions need never worry you when making indoor shots where your light is constant and unchanging. When the light is Photoflood in Kodaflector, you know *exactly* how much illumination you are getting—and for every distance of Kodaflector from your subjects there is a correct diaphragm stop on your camera that assures ideal exposure. Eastman Kodak Company, Rochester, N. Y.

....use this light

ON every count, Kodaflector is the best source of illumination available for indoor movie making.

It makes the most of the light supplied by 25 cent Mazda Photoflood lamps—two of which, in Kodaflector, are the photographic equivalent of fourteen used without Kodaflector. Yet Kodaflector is amazingly inexpensive—only $5 for the twin reflector outfit, including stand, reflectors, and two heavily insulated 12-foot connecting cords. It weighs but five pounds, complete. Its reflectors may be removed from the stand and hand-held by their connecting bars. It has an unusually wide choice of working heights ranging from 2 feet, 10 inches to 6 feet, 4 inches. Yet the complete outfit packs flat with room to spare in a box 3¼ x 12¼ x 16 inches in size.



....the

CINÉ-KODAK Super Sensitive Panchromatic Film is a "fast," truly panchromatic film that adds greatly to the indoor taking range of 16 mm. cameras and therefore reduces the amount of light necessary. 100-foot rolls, $7.50; 50-foot rolls, $4.

Ciné-Kodak Kodachrome Film opens wide the fascinating field of colored cinematography by artificial light. The same desire for beauty that dictated your choice of furnishings for your home suggests that you record your family and friends in these pleasant surroundings in realistic full-color Kodachrome. 100-foot rolls, $9; 50-foot rolls, $4.75.

Ciné-Kodak Eight "Pan" Film is plenty "fast" enough for indoor filming when Photoflood in Kodaflector supplies the light. $2.25 per 25-foot roll—50 feet, 8 mm. wide, after processing.

out the indoor season

films

....follow these guides

KODAK
ACHROME
SAFETY
Ciné Kodak
Super-sensitive
PANCHROMATIC
Safety Film
OPEN
CINÉ-KODAK
PANCHROMATIC
SAFETY FILM
FOR USE IN THE
CINÉ-KODAK 8
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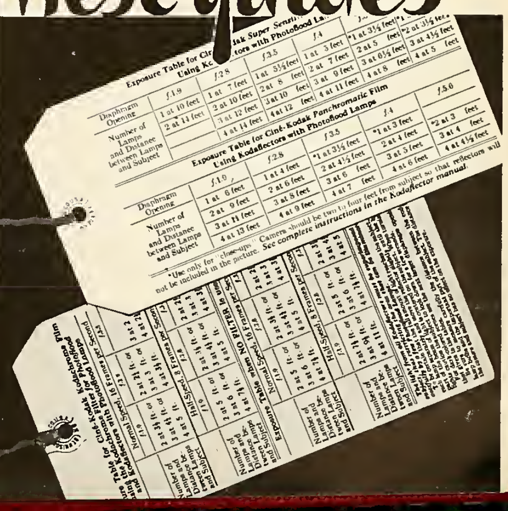
ROCHESTER, N.Y.

SUPPLIED with each Kodaflector are exposure guides for both home movie and still camera filming. The distances given on these guides are for Kodaflector, *not* for your camera. There is no reason why, when Kodaflector is 5 feet from your subject, you should not move back to 8 or 10 feet with your camera—as long as you do not include Kodaflector in the lens field—for the beams of Kodaflector's twin reflectors are of a far wider angle than that of the lens of the average camera.

An extra Photoflood lamp for backlighting in a table or floor lamp does not necessitate any change in exposure.

Users of Ciné-Kodak Eight "Pan" Film or 16 mm. Kodachrome Film will do well to acquire an extra Kodaflector with which to widen their indoor picture taking range.



Exposure Table for Ciné-Kodak *Super Sensiti*… Using Kodaflectors with Photoflood La…

Diaphragm Opening	*f*.1.9	*f*.2.8	*f*.3.5	*f*.4	[illegible]	[illegible]
Number of Lamps and Distance between Lamps and Subject	1 at 10 feet	1 at 7 feet	1 at 5½ feet	1 at 5 feet	*1 at 3½ feet	[illegible]
	2 at 14 feet	2 at 10 feet	2 at 8 feet	2 at 7 feet	2 at 5 feet	*2 at 3½ feet
		3 at 12 feet	3 at 10 feet	3 at 9 feet	3 at 6½ feet	3 at 4½ feet
		4 at 14 feet	4 at 12 feet	4 at 11 feet	4 at 8 feet	4 at 5 feet

Exposure Table for Ciné-Kodak *Panchromatic* Film Using Kodaflectors with Photoflood Lamps

Diaphragm Opening	*f*.1.9	*f*.2.8	*f*.3.5	*f*.4	*f*.5.6
Number of Lamps and Distance between Lamps and Subject	1 at 6 feet	1 at 4 feet	*1 at 3½ feet	*1 at 3 feet	
	2 at 9 feet	2 at 6 feet	2 at 4½ feet	2 at 4 feet	*2 at 3 feet
	3 at 11 feet	3 at 8 feet	3 at 6 feet	3 at 5 feet	3 at 4 feet
	4 at 13 feet	4 at 9 feet	4 at 7 feet	4 at 6 feet	4 at 4½ feet

*Use only for "close-ups." Camera should be two to four feet from subject so that reflectors will not be included in the picture. *See complete instructions in the Kodaflector manual.*

For best results througout the indoor season

NO reason at all to slacken your movie making pace now. Indoor scenes of family... friends... parties... games—these are the very finest movie opportunities. And indoor movies are every bit as simple to make as outdoor movies—perhaps even easier because photography's chief problem, lighting and exposure, is reduced to a minimum. Clouds, shadows, uncertain sunlight—these outdoor conditions need never worry you when making indoor shots where your light is constant and unchanging. When the light is Photoflood in Kodaflector, you know *exactly* how much illumination you are getting—and for every distance of Kodaflector from your subjects there is a correct diaphragm stop on your camera that assures ideal exposure. Eastman Kodak Company, Rochester, N. Y.

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....thes films

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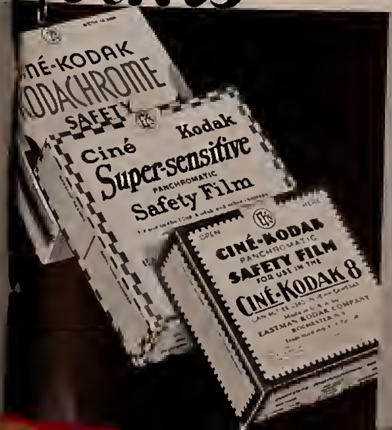

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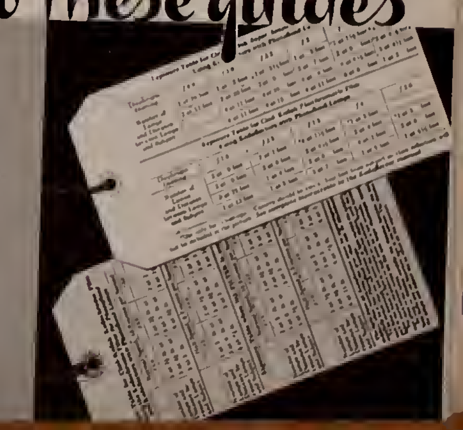

Filming Nature's pageant

RALPH C. WILDES, ACL

EACH year, Nature's four part pageant is unfolded for our well being, yet how rarely does a movie maker seize upon the opportunity of creating a film on so grand a theme. Here is an epic idea of untold possibilities awaiting the amateur. While this picture may be started at any time, no period is possessed of better possibilities than autumn.

The scenic film is concerned primarily with the aspects of nature. Human interest activities, even though of a seasonal interest, should not enter into the plan unless they very definitely contribute toward a strengthening of the primary motif of natural beauty. Baseball, football and golf, for example, would in most cases be unsuitable. On the other hand, mountain climbing and horseback riding in the woods and hills could be used effectively as a means of adding action without losing the emphasis on natural beauty.

From a production standpoint, the autumn film should be composed of a group of sequences of varying length which will present and develop in a progressive manner the idea of fall beauty. We could begin the transition from summer to autumn with a short sequence of the first falling leaves and we could develop the characteristics of the season as winds and rain strip the last leaves from the trees and the last birds fly southward in well ordered formations.

One will wish to make full use of his accessory equipment in filming a fall scenic. The true value of supplementary lenses is seldom appreciated. The primary and obvious use of the telephoto lens in bringing distant objects closer is as elementary and naive as certain directions we were given in box Brownie days. Theatrical procedure usually calls for the longest possible focal length that can be used under any given condition. A scene which could be shot with a one inch lens at twenty feet frequently is found to be much more effectively presented by a two inch lens at forty feet. The field area remains identical but the longer lens imparts a perspective and an elusive photographic quality much used by theatrical producers but commonly overlooked by the amateur cameraman.

This does not imply that wide angle lenses are without pictorial merit or are of less value. Their popular virtue of including more in the picture is useful for purely record purposes when filming in closely cramped quarters, but they generally will be scorned by the artist whose object is perfection of composition through unification of subject and elimination of conflicting points of interest. He achieves this quality partly by narrowing down the field with long focus lenses. The principal value to him of the short focus lens will be its natural tendency toward exaggeration of linear perspective. This manifests itself in the unnatural bigness of objects in the immediate foreground and a corresponding diminution of the size of distant details. Thus, he turns an inherent shortcoming into an advantage by intelligent procedure. If he were shooting the redwoods in California, for example, he might approach closely to the great trunk and shoot directly upward toward the distant branches at the top. The wide angle lens would accentuate the impression of massive bulk close to the camera, while the overhead branches some two hundred or more feet above would appear much further removed. The height of the tree would be emphasized further by the exaggerated taper imparted to the trunk. In short, this procedure would present a far better impression of the tree than possibly could be obtained with the normal lens.

Admonitions that scenic filmers may follow with profit

There are few admonitions that are worthy of more continual repetition than the absolute necessity of a tripod for the serious filmer. Unflinching steadiness is the first and last requisite of a good motion picture.

The esthetic influence in the use of a tripod, although frequently overlooked, is equally as great as the more practical need. It provides a quick stepping stone to composition consciousness. Several moments are needed for erecting and leveling even the simplest tripods, with the result that the photographer unwittingly spends a greater length of time in arranging the scene in the finder than he may ever have done before. He soon finds that an almost imperceptible change in the tripod setting results in a drastically different arrangement. He seizes upon this idea and develops almost overnight a strong feeling for design. Truly, the unwieldy tripod is the movie maker's best friend and most important accessory. It is a real short cut to an adequate [Continued on page 491]

Late fall should be included in the year's cine review

Slow motion stuff

[Continued from page 472]

his wings very slowly, giving the impression that he is too full of strawberry jam to move briskly. There appears to be quite some delay on Alfred's part while he made up his mind whether he would attempt to right himself by rolling to starboard or to port. He finally decides and works his wings and legs in a very clumsy manner. He manages to roll over very deliberately, his wings flapping very slowly indeed and undergoing a very curious warping. It suggests a sort of sculling action, although it is different from sculling. Like everything in motion, it defies description, having to be seen in order to be grasped. After a lot of this queer sculling action he finally gets himself on a level keel, when he changes the action of his wings, giving more of a simple flapping stroke. He proceeds to fly away, appearing to be flapping his wings at about one quarter of the speed of a big blue heron when he takes off, the slowest flapper of which I can think. The camera is stopped as Alfred becomes too small to see in detail.

This film was made at the rate of 6000 frames a second; it is projected at the rate of sixteen frames a second. Now it may occur to some that 6000 frames a second represents quite a speed. It really does. To show me what it is, Professor Edgerton placed 100 feet of trial film in his box, which he calls a camera, and left the door open so that I might see the film go through. When all was ready, and I was advised to keep my eye on the film and not to wink, he closed a switch, and ZIT—one hundred feet of film were on the takeup reel. I think that the whole process took just about as much time as would be required to say "ZIT" very quickly.

The box, which Professor Edgerton dignifies by the name camera, contains three rolls or wheels. The top carries the unexposed film, the middle one has sprocket teeth on it and the bottom one is the takeup reel. Outside the camera is a commutator disc which runs on the same shaft that carries the middle, or toothed wheel. A brush bears on this commutator and, every time a segment of the commutator comes around, it completes a circuit, and a colossal electrical condenser discharges with a ripping noise which suggests that the house has been struck by lightning and is about to fall on one's head. This condenser discharge is a crashing spark which endures for a millionth of a second or so and furnishes the illumination. The film is not stopped and restarted, as in our cameras. It runs madly straight through to the takeup reel. The light flash is of such short duration that it makes a sharp picture notwithstanding the terrific speed at which the film is traveling when

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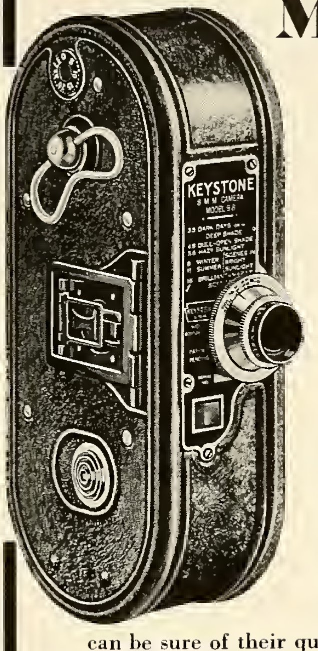
The New

8mm. KEYSTONE

Movie Camera

and

Projector



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Now, at a popular price, *you can make* home movies with this compact, lightweight camera which uses regular 8mm. Kodak film and *can show them* in clear, brilliant, large size projection with a projector as efficient as the camera.

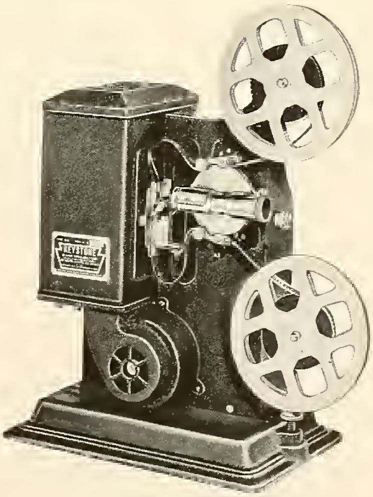
Because they are made by Keystone, you can be sure of their quality and dependability. In operation the camera is exceptionally economical because the film is so inexpensive. The projector will delight you with its brilliancy, steadiness, and durability. Check over the features listed to see what value this Keystone offer gives you.

The Camera

- Fitted with Wollensak f/3.5 lens fixed focus which is removable so other focal length and speed lenses can be used
- Exposure plate fitted to camera
- 3 Speed shutter including slow motion
- 2 Finders—Built in and outside direct view finder
- Footage indicator
- Simple threading

The Projector

- 200 Watt G. E. Projection Lamp
- Fully corrected projection lens
- Adjustable Tilt
- Rapid Motor Rewind
- Fan Cooled Ventilation
- Manual Framer
- Capacity 200 ft., 8mm.
- Cast base—sturdy construction throughout
- Speed control
- Still pictures with continued ventilation



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* **FREE**—"General Electric's Handy Pocket Guide for the Home Movie Maker." Gives number of lamps and distances from subjects when you use supersensitive regular pan, 8 mm., and Kodacolor film. Write General Electric Co., Dept. 166, Nela Park, Cleveland, Ohio.

Ask your dealer about the $2500 prize contest for snapshots at night. Your stills might win a prize.

GENERAL ELECTRIC MAZDA PHOTO LAMPS

the exposure is made. It's all very simple, if a room full of electrical apparatus is regarded as simple. It's about as quiet as half a dozen boiler factories all going like mad while several violent thunder storms rage overhead.

Another film, but one with less dramatic plot, was of a little kitten. Kitty's name was Minnie. Minnie was held by her four legs, upside down, in the camera field. She could not have been more than a foot from the surface of the table. At the word, Minnie was dropped. She believed it would be more comfortable to drop upon her feet than upon her back, and it thus became necessary for her to perform a very quick and a very difficult "twistover" between the time she was released and the time she dropped twelve inches. When the film is projected, Minnie is seen winding her tail slowly around herself, twisting her front end through one hundred and eighty degrees of angle and then doing the same with her rear end. Then she unwraps her tail from around herself. This is all done with extreme deliberation in the film. The picture is repeated several times, several exposures having been made. One gets to know what to look for. One of the things I got to looking for was the expression on Minnie's face. Again it is impossible to describe what occurs. The best I can say is that Minnie's expression suggested a certain mixture of grim determination, stark surprise and reproach.

Other pictures show the drama, comedy and artistry of a drop of milk falling from various heights into a bowl of milk. It is a very moving spectacle. While it does not bring tears to the eyes, nevertheless it fills one with a great wonder, for it has not been possible in the past for us to know all that happens to one lonesome drop of milk when it falls into a bowl. A soap bubble, a hexagonal nut and some colored water figure prominently in other films, which can send one home feeling quite a bit of uplift. It is quite diverting, this ultra slow motion stuff, and it is certainly scientifically important.

Life size shooting

[Continued from page 471]

their rated focal length; however, usually they are sufficiently close to it so that no difficulty will be experienced. The nodal point of telephoto lenses is not at the diaphragm; so, unless it is possible to check the camera with some form of focusing device, a preliminary check should be made with a prism behind the aperture, or a series of tests should be made on a few feet of film.

It will be noted that there is a definite limit to the nearness at which the object can be placed and that therefore there is a limit upon the magnification of the object. However, this limit is not reached by combining the extension of the focusing mount with the maximum permissible unscrewing of the lens mount in the camera head. To reach the limit, some form of supplementary adapter is necessary.

Those who are doing an extensive amount of macroscopic work will find that a convenient series of adapters will take care of most requirements. For instance, the maximum amount the average one inch focusing lens mount can be extended probably would be about .2 in. Therefore, a combination adapter, in which the lens can be screwed and the adapter in turn can be screwed into the camera, can be utilized. For instance, adapters of one quarter, one half or one inch extension, either singly or in combination, would extend the lenses for distances of from one quarter to one and three quarters inches by steps of one quarter of an inch each. For certain precise types of work, it is desirable to have the special adapters made to suit the individual lens or lenses. Not only does a series of adapters present possibilities, but even a series of spacing washers might be found desirable. For instance, a series of spacing washers, .01, .02, .04 and .07 in. in thickness, will enable the

Ultra closeups can be made by unscrewing a lens mount

Table of lens extensions for focusing at close distances

Distance of object from lens	Extension of lens from infinity position in inches						
	15mm. lens	20mm. lens	1 in. lens	2 in. lens	3 in. lens	4 in. lens	6 in. lens
30 in.	.011	.015	.032	.14	.33	.6	1.65
27 in.	.013	.016	.038	.16	.38	.7	1.8
24 in.	.015	.018	.042	.18	.42	.8	2.1
21 in.	.018	.021	.050	.21	.50	.95	2.5
18 in.	.019	.027	.059	.26	.60	1.2	3.0
15 in.	.023	.032	.071	.31	.75	1.5	4.0
12 in.	.029	.045	.092	.42	1.0	2.1	6.0
9 in.	.04	.065	.128	.60	1.7	3.5	11.0
6 in.	.065	.105	.210	1.1	4.0	9.0	. . .

Note: Unscrewing the lens mount one turn gives an extension of .042 in.

lens mount to be extended in steps of one hundredth of an inch from .01 to .14 in.

It is important to remember that the *f* value of the lenses changes when extension tubes or adapters are used. Manufacturers of extension tubes supply complete data on this aspect. Without such information, it is best to make test exposures for all macroscopic work.

This field is certainly an ideal one for experimenting during the winter months, while it is equally applicable to work in the field during the summer days. The new color films offer novel opportunities for cine macroscopic photography, both indoors and out.

Playing fair with your meter

[Continued from page 470]

Obviously, the reverse is also true; that is, if the purpose is to record detail in the nearby structure, the meter reading should be made from a point sufficiently near to exclude, from the angle of vision of the meter, all, or nearly all, of the more distant, brilliant view.

From examples similar to these, we can derive a general rule for exposure meter use as follows: whenever possible, meter readings should be taken from such a point that the exposure indicated by the meter will be correct for properly recording the principal object or group of objects in the picture, rather than being an average reading of the total volume of light reflected from all the objects, both principal and accessory, in the picture space. For landscapes, seascapes, general street scenes and closeups, a reading from the camera position will give correct results. In other cases, where the range of light and shade is great, the importance of detailed reading of light values cannot be urged too strongly. Of course, good results may follow, even if this rule is ignored and all readings are made from the camera position, but better results will reward the one who follows the detailed reading method intelligently.

The widespread use of color films in the cine field has given the exposure meter another opportunity to demonstrate its value. Here it truly may be said to be indispensable, for, while black and white film has a wide latitude of exposure within the limits in which results may be considered to be satisfactory, the latitude of color film is much more limited. Hence, technically accurate exposure is a consideration of primary importance in making color pictures.

Color photography, in the main, requires much flatter or more even lighting than that usually considered desirable for black and white pictures, because the play of light and shade—the contrast—of the latter is supplanted in the former by contrast of color and,

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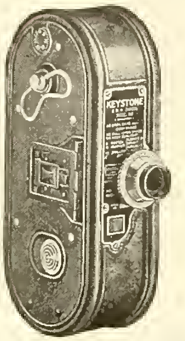

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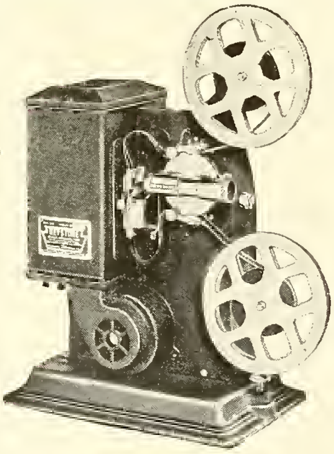

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clearly, no color will show if it happens to be obscured by a heavy shadow and is underexposed as a result.

Because of the general requirement that the illumination be distributed evenly over the subject to be photographed in color, there is less need for detailed exposure meter readings. Instead, the readings should be made from the point at which the camera is stationed except, perhaps, in the case of semi closeups where the color gradation in the principal subject is to be recorded as accurately as possible. Here the background exposure may well be left to record as it will, and the exposure meter reading should be made from a point sufficiently near to include, as nearly as practicable, only that light reflected from the principal subject. In the event that the lighting of a color scene is not flat and the effect of one color is to be sacrificed for another, detailed readings are very important. In such a case, the reading on the object of the color to be favored would be used, of course.

Present indications are that certain colors predominating in a scene will give, under the same lighting conditions, different meter readings than others which might appear in a similar area. However, the detailed factors covering the variation of exposure meter sensitivity in relation to various colors are not yet available; indeed there is considerable doubt expressed by some experts as to whether such variation of color sensitivity has any practical effect on the final color picture. Therefore, for the present, the best advice to the color photographer seems to be to use flat light and to take exposure meter readings from the camera position.

Nobody would think of operating a motor car blindly; no more can one expect completely satisfactory results from the use of an exposure meter unless he is willing and able to interpret its readings in the light of the conditions under which they were made.

Kodachrome interiors

[Continued from page 469]

with regular Mazdas, a candle or match are out of the question. The slower speed of the film requires a higher intensity or a higher key of light.

Film manufacturers usually give exposure guides that indicate how many lamps are necessary to make pictures with any given type of film. They also always recommend a series of distances at which the lamps should be placed from the subject. This is important, for not only will the number of lamps change the key of lighting, but also the distance of these lamps from the subject will affect it. The effect of distance is expressed in the following rule: *The intensity of any artificial light varies in-*

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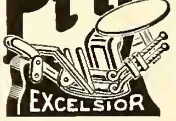

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versely as the square of the distance from the source of the light.

Now, if our artificial light were as far away from our subject as is the sun, a variation of a mile more or less would make no difference but, since we usually use Photofloods anywhere from three to six feet from our subject, an error of one foot either way makes considerable difference. For instance, let us say that one lamp, at a distance of four feet from the subject, gave the correct exposure—for example, *f*/4. Then, should we move the light up to a distance of two and eight tenths feet from the subject, the subject would be lighted with about twice the intensity, and consequently the lens could be stopped down to *f*/5.6. If the light were moved up to half the original distance, or two feet, the subject would receive four times the light and could be exposed at *f*/8, or two stops smaller. There is only one way to determine distance accurately and that is to measure it by means of a tape line or a distance meter. A tape measure, by the way, is usually a more important camera accessory than an extra lens or a filter.

Variable number two, the line voltage, is something we usually cannot control, but it becomes extremely important with the overvolted Photoflood lamps. If you make tests under many voltage changes, you will find that the difference in exposure is appreciable.

A friend of mine made some test exposures on a certain morning at about ten o'clock and, from them, he determined the number of lamps and diaphragm stop to use to obtain a correct exposure. Later, between eight and ten o'clock at night, he exposed five rolls in the same room and with the same camera and lights. The pictures made at night were all underexposed. Later, he viewed a twenty four hour voltage chart at the local electric company office and found that the voltage had been about 122 volts at ten o'clock in the morning and, at night, when street lights, house lights, radios etc. were on, the voltage had gone down to 108 volts.

The third important variable is the type of reflector used with the lamps. The quality of light obtained can range from very diffuse, or soft, to very specular, or contrasty. Specular reflectors give very sharp, contrasty shadows and are used generally for back lighting or top lighting to produce sunlight effect. Soft reflectors are used for portraiture, where soft, even lighting is required to create the effect of roundness. The ideal reflector to purchase is one that falls about half way between these two extremes. The Kodaflector is an inexpensive and efficient reflector of this type. The light reflected from it has what is known as a "hot spot"—the center area is slightly brighter than the outer area. In lighting a subject with several lamps, these bright

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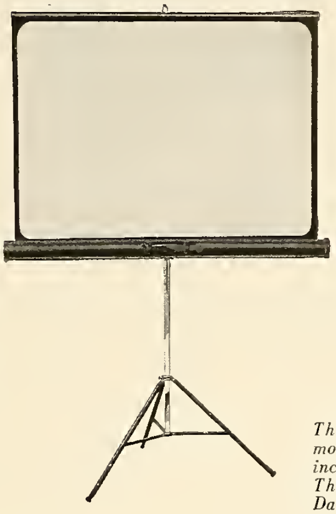

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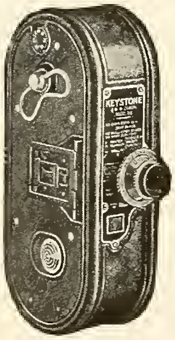

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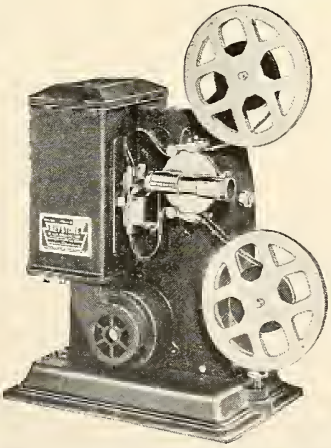

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spots should not be superimposed one upon the other but should be placed side by side. Likewise they should not be directed upon a highlight or a face. The bright spot should be used to illuminate the dark areas, while the outer bands of light illuminate the light areas of the subject. In this way, the subject contrast will not be too great. There will be transparency in the shadows and detail in the highlights or light tones.

Reflectors may vary considerably in a few months time if they are allowed to stand unused. Dust accumulates on the surface, cutting down their efficiency, while dents, scratches and other blemishes change their reflecting characteristics.

Next in importance is the age of the lamps. For, with continued usage, a black deposit of tungsten forms on the inside of the glass bulb. A small amount of this blackening will cut the light value in half and a fairly dark deposit will cut the light to a quarter of its original brightness. This of course necessitates the use of larger stops on the camera to obtain a satisfactory exposure.

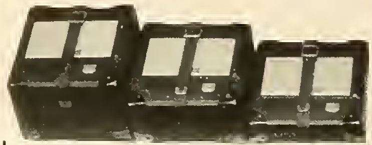
The distances of the walls and ceiling from the subject and their general color and reflecting power are important. It is very obvious that, if you were to use two Photofloods in a white tile bathroom for scenes of the children in their bath, a smaller lens stop could be used than if you were to film, with the same lamps, a scene in your library, where dark draperies, book shelves, high ceilings and dark furniture fill the picture.

The angle at which the lights are placed in relation to the subject and camera is important. The lights, when used for general illumination, should be at an angle of forty five degrees with the camera and, to give the most pleasing lighting effect, they should be placed in position so that they will point either slightly up or down on the subject. See Figure 1 on page 468.

Last of the important factors is the color and texture of the subject itself. If the colors are light in value, such as pastel shades of yellow, pink and blue, the camera lens can be stopped down one half stop. If the colors are dark, such as navy blue, deep purple or dark green, the lens should be opened up one half stop so as to give greater exposure to the dark tones in order that they will have brilliancy and transparency on projection.

If the subject, for the most part, is smooth and glossy in texture (reflecting a large percentage of the light), a half smaller stop can be used but, if the subject is rough, absorbing and scattering light, then one half and sometimes one full stop larger is advisable.

It is easy now to understand how difficult it is to give accurate data on exposure. The best advice is to follow the exposure guide recommended by the



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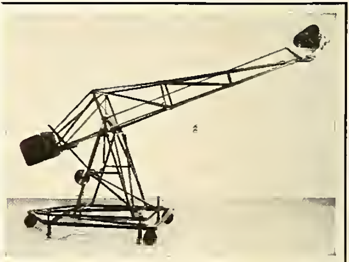

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manufacturers of the film. Then make a few feet of test exposure at various diaphragm openings under the following conditions:

1. Measure the distance of the lamps from the subject with a tape measure.

2. Make the test during the time of day that you expect to do most of your artificial light filming, so that the line voltage will be representative.

3. Use one type of reflector and clean reflectors thoroughly, before filming, to remove dust and grease.

4. Make tests with new lamps and replace the lamps that become blackened from time to time. Otherwise it will be necessary to open up from one to two stops, depending upon the extent of blackening.

5. Make tests in an average room for color of walls and ceiling, also for distance from subject.

6. Measure the height of the lamps from the floor and also the approximate angles in reference to the camera.

7. Make a test on a subject of average color and other tests with subjects of light tones, middle tones and dark tones.

Usually it is not any single one of the above factors that gives us bad results, but rather an accumulation of many, all tending in the same direction. It can be seen that, if a picture made under certain conditions came out satisfactorily, it would be possible, when a second picture is made at some later date, for any or all of the following conditions to have occurred:

1. Lights to be further from subject—difference of minus one stop.

2. Line voltage to be ten or twelve volts lower—difference of minus one stop, at least.

3. Reflector becomes dented and spotted with dust and grease—difference of minus one half stop.

4. Lamps become old and blackened—possible difference of one to two stops.

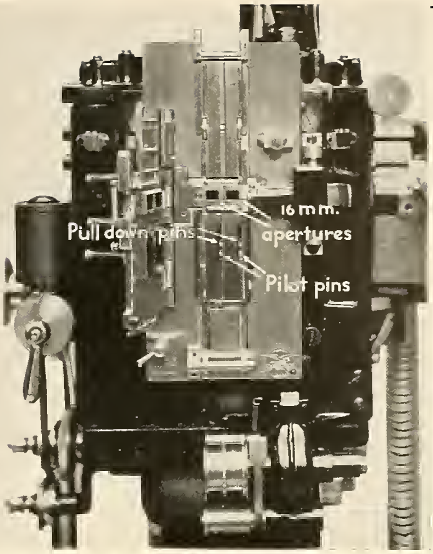
5. Walls and ceiling to be darker than in the first test—difference of one half to one stop.

6. Lights to be placed to give all top and side lighting—difference of minus one half to one stop.

7. New subject to be composed of all dark colored objects—difference of one half stop.

Adding all these together, the second picture could be underexposed by six full diaphragm stops, and yet all the variable factors appear insignificant and unimportant.

Probably one of the most common mistakes made by amateurs lies in trying to cover too much area with any given number of lamps. When an exposure guide indicates that pictures can be made with four lamps at a distance of three feet from the subject, it is assumed that the camera will be used at approximately the same distance from the subject as the lamps. The lamps



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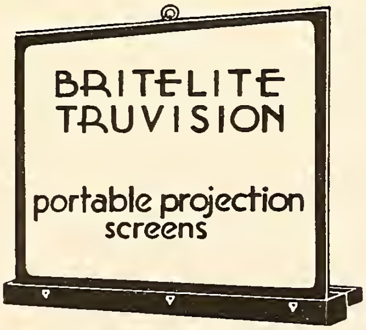

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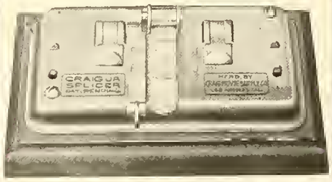

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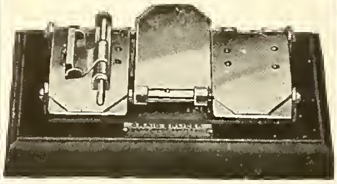

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should never be much farther away from the subject than the camera. One never should try to make a full length scene of a person, using the same number of lamps and the same diaphragm opening that the guide recommends for closeups. This is many times attempted, however, with unfavorable results.

To take a definite example, the exposure guide recommends the use of four lamps at three feet at *f*/2.8. These four lamps will illuminate an area about two by three feet, or six square feet. This illuminated area is usually satisfactory for closeups of subjects with the camera three to four feet away. For a larger area, for example a full length picture of a person five feet, six inches tall, six by eight feet, or forty eight square feet, must be illuminated. This means using eight times the light needed to illuminate six square feet, or thirty two lamps. The thirty two lamps would have to be used at three feet from the subject, and at this distance the lamps would also be in the picture. If the lamps are moved away from the subject so that they will not appear in the picture, it will be necessary to place them at a distance of at least four and a half feet from the subject instead of three feet. Using the inverse square law, this means that two times thirty two lamps would be required. About sixty four lamps would be needed to film the forty eight square feet at *f*/2.8. This could be reduced to thirty two at *f*/1.9, or sixteen at *f*/1.9 and a camera speed of eight pictures a second. If these large groups of lamps could be grouped in units of eight, they could be used more efficiently. See Figure 2 on page 468.

It can be seen that, once one finds a standard, it is easy to determine not only the number of lights required for a scene but their distance from the subject and the correct diaphragm to use.

Here is an exposure guide for Kodachrome film, Photoflood lamps and the artificial light filter:

f/1.9
2 lamps at 3½ feet
3 lamps at 4½ feet
4 lamps at 5 feet

f/2.8
2 lamps at 2¼ feet
3 lamps at 2½ feet
4 lamps at 3 feet

This table can be applied only when the Photofloods are used in a Kodaflector.

Illuminated area guide:
Area 2 ft. x 3 ft. or 6 sq. ft.—
4 lamps at 3 feet, *f*/2.8
Area 3 ft. x 4 ft. or 12 sq. ft.—
8 lamps at 3 feet, *f*/2.8 or 4 lamps at 3 feet, *f*/1.9
Area 4 ft. x 6 ft. or 24 sq. ft.—
16 lamps at 3 feet, *f*/2.8 or 8 lamps at 3 feet, f/1.9 or 4 lamps at 3 feet, *f*/1.9 half speed

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Usually the necessary lights are placed on either side of the subject, one closer to the subject than the other; this is to give an unbalanced lighting. A ratio of sixty to forty or seventy to thirty is the best and most generally used. This can be modified with some top lighting and also some back lighting. Other balances of light can be used, but color portraits seem to be best with the soft lighting obtained with a forty five to fifty five or forty to sixty balance. Back lighting is usually placed on the shadow side to give greater roundness and relief. See Figure 3 on page 469.

After once making a test to find a starting point for exposures, movie making with artificial light becomes real fun.

I hope that this lengthy letter will be helpful to you this winter.

Sincerely,
J. F. Holden.

Amateur clubs

[Continued from page 476]

to the joint interests of still and cine cameramen, under the leadership of Paul A. Goldsworthy, ACL, president. At a late meeting, Ray Moffett presented his film, *New Orleans Mardi Gras*, and William Follett screened a hundred feet of Kodachrome for study. Through the cooperation of Hirsch and Kaye, of San Francisco, a series of Dufaycolor still plates was displayed for the guidance of the still workers.

Ready for action ■ In Illinois, the Chicago Cinema Club has appointed a standing club filming committee, of which S. F. Warner, ACL, is supervisor. Cooperating with him are W. R. Sandage, chief cameraman; J. D. Brubaker, scenarist; J. S. Franks, assistant supervisor and director; C. L. Edwards, property man. G. R. Turtle, H. W. Clark and J. F. Nelson serve as first cameramen under Mr. Sandage, with two assistants each; H. G. Aschoff, ACL, and C. A. Paulson are assistant directors under Mr. Franks, while six members of the club have been assigned to the property department.

Stills for S. F. ■ Thirty entries were submitted by a dozen members of the Cinema Club of San Francisco in the recent print contest carried on by this lively group as an adjunct to its regular programs on movie making. *Lower Gate*, by Gordon

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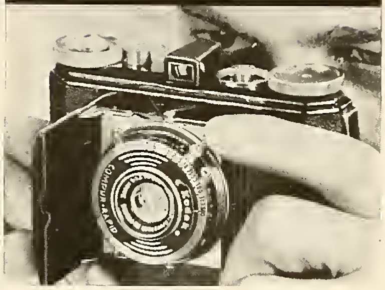

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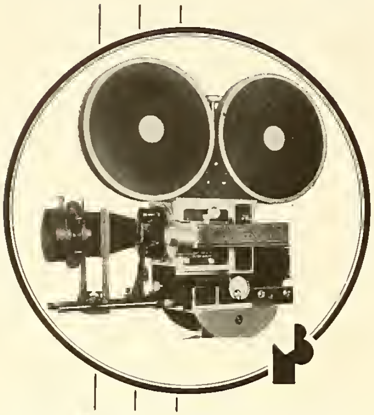

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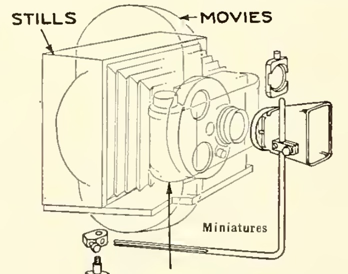

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Michie, was given first award, with *Xochimilco Reflections* and *A Windmill in Merida*, both by J. Oliver Tucker, ACL, taking second and third places. Dr. A. J. Corbett, chairman of the print contest committee, supervised the voting by assembly. The meeting was concluded with a screening of *San Francisco, the Romantic*, by Russell A. Hanlon, *Mexico*, by Mr. Michie and *Yucatan*, by Mr. Tucker.

Color counsel ■ New principles and precepts for outdoor color filming were advanced by Frederick G. Beach, ACL, of the League's staff, at a recent gathering of the Movie Group of the Telephone Camera Club of Manhattan, ACL, meeting in its headquarters at 140 West Street, New York City. On the same program, Kenneth F. Space discussed the uses of color film for industrial and general indoor cinematography and presented with Mr. Beach a series of selected demonstration reels. Members' films were screened and discussed following the program.

Boston fauna ■ Films of animals taken during the summer were selected for the subject of an informal contest recently carried on by the Boston Cinamateur Club, according to an announcement sent out by that group. Although no restrictions were placed on length of footage, all entries had to be edited and titled. A year's membership in the Amateur Cinema League or a roll of color film were the prizes offered by the club in this competition.

Showing practical films

[Continued from page 467]

common needed utility), it is followed closely and attentively, and the brief advertising message supplementary to it is anything but lost. Indeed, we may have discovered, from this experience, the keynote to a truly effective advertising budget economy for our next business phase, and particularly so if we have the courage now to make a proper study of the use of light and color in this medium.

Public interest in the work brings out definitely how great a field there is for general marketing promotion through the extension of such programs as we have found effective. Most significant of all lessons of this experience has been the fact that it was found possible to select hitherto dormant material and to build it up for exhibitions which drew and held the critical attention of groups of intelligent people.

It may be well, here, to disabuse the critic of the idea that such distribution is costly. We have exhibited at 125 points, many of them several hundred miles from our distribution center, with the following cost experience (based on using both 16mm. and 35mm. films):

Average cost for each program	$.74
Average cost for each film shown	.15
Average cost for each man shown	.0005
Average distance of program from base	178 miles

Other pertinent statistics based on the results of our experience follow:

Average number of days that the shipment is away from headquarters	11.4
Average attendance of men at each showing (during this period, the average enrollment in each company using the service did not exceed 160 men)	126
Average number of reels included in each program	3.5
Average of total numbers of reels shown to each circuit during the period	42
Average number of programs shipped to each circuit during the period	12
Average number of subjects included in each program	2.3

Very little of the low cost of this activity has been due to government control—rather has it been the result of orderly, consistent attention to details. The whole program has been studied from

---

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933.

OF MOVIE MAKERS, published monthly at New York, N. Y., for October 1, 1935.
State of New York.
County of New York, ss.

Before me, a notary in and for the State and county aforesaid, personally appeared Arthur L. Gale, who, having been duly sworn according to law, deposes and says that he is the editor of MOVIE MAKERS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 105 West 40th Street, New York, N. Y.; Editor, Arthur L. Gale, 105 West 40th Street, New York, N. Y.; Managing Editor, none; Business Managers, none.

2. That the owner is: Amateur Cinema League, Inc., 105 West 40th Street, New York, N. Y. Membership corporation with no capital stock. President, Hiram Percy Maxim, P. O. Box 216, Hartford, Conn.; Vice President, Stephen F. Voorhees, 101 Park Avenue, New York, N. Y.; Treasurer, Arthur A. Hebert, P. O. Box 216, Hartford, Conn.; Secretary and Managing Director, Roy W. Winton, 105 West 40th Street, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ARTHUR L. GALE, Editor.

Sworn to and subscribed before me this 24th day of September, 1935. (My commission expires March 30, 1936.)
WARREN B. SHELDON, Notary Public,
Kings Co. Clk's. No. 10, Reg. No. 6023

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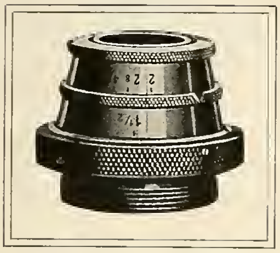

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the viewpoint of its possibilities in commercial adaptation and, except for the unpredictable factor of the cost of transporting operators, it is indicated that a forty percent markup over the figures given above would cover the average cost of a continued routine operation on a commercial scale, where films were available on an amortized basis of ownership.

Filming Nature's pageant

[Continued from page 480]

technique of amateur moving making.

Natural color film for scenic work will be way out in front in popularity this year and rightly so, too. The most obvious visual characteristic of nature, aside from the fundamental necessity of line, is color, and it is only logical that our films of natural scenery should reflect this wealth of beauty as accurately as possible.

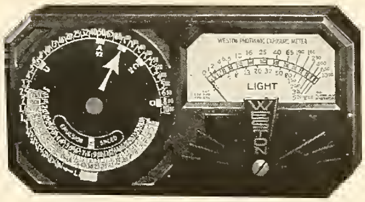
Users of color film have learned the necessity for accuracy of exposure. They know that slight underexposure results in darker colors of greater richness. A yellow autumn leaf or flower, they soon find, will look nearly white with the slightest trace of overexposure. Overexposure with color film they usually avoid like the plague. It will, in my opinion, result in weak color effects of a diluted, unnatural character.

Kodachrome users will, in many instances, dispense with the haze filter for autumn filming. The delicate haze of distant hills is effective as a background for brilliant foregrounds of yellow, red and green, and it will be rendered more prominently without the filter.

Users of color film should take care to avoid monotony of color scheme. Lengthy groups of scenes of unvarying character, such as repetitive distant shots containing a preponderance of one color, detract from the beauty of the picture. If you feel that the particular sequence you are working on calls for such repetition, evolve some system of variation by including green pine branches in the foreground of some scenes and flaming red and yellow autumn leaves in others. Gray rocks, brown trunks of standing or fallen trees and human figures with brilliantly colored clothing all are possible sources of color variety. In addition to relieving the monotony, these bits of striking contrast in color will accentuate to a great degree the richness of the predominating shade.

To hold audience interest, flexibility of tempo should be achieved in final cutting by varying the length of the sequences as well as the length of the individual scenes of which they are composed. For example, we might make the opening sequence, depicting the transition from summer, by using somewhat longer scenes than normal, so that the

COLOR
OR
BLACK
AND
WHITE



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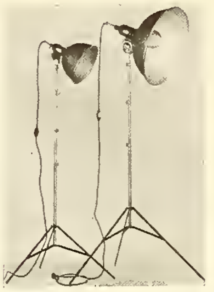

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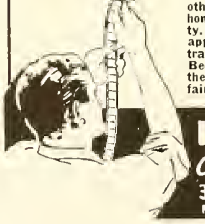

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tempo will suggest the quiet and peace of a waning season. The pace could be quickened somewhat as the first frosts color the foliage, and then it may be relaxed to offer opportunity for more leisurely enjoyment of the full beauty of autumn. When the north winds begin to blow and the first storm arrives, the pace will grow rapidly faster to preserve the natural emotional feeling. Then, it would subside again with the climax of a storm to taper off into long, slowly shifting scenes of gaunt, leafless branches against a gray sky.

Shall cameras travel?

[Continued from page 474]

will serve merely to guide the wagon.

This arrangement is used chiefly for shorter shots in indoor filming, although it is possible to lay a track outdoors for a running shot. Of course, a deal of work is required for this.

There is another device in connection with travel shots which has been given less mention, although it is decidedly useful. The man who likes to make his own apparatus will have to call in an expert metal worker for one of the parts, but otherwise it is fairly simple. The device is the "gimbal" tripod, much used in photographing on boats.

The gimbal is a marine device to keep an object level aboard ship. It is highly sensitive in compass and chronometer mounting and less delicate when built to support oil lamps. In seaports, it may be possible to pick up a second hand gimbal at the ship chandler's. Then one could build the tripod to fit. However, any metal worker can make one. preferably of brass. Essentially, the arrangement is two circular bands of metal, *loosely* fitting one within the other and supported by a base. The inner band is pivoted to the outer band by two studs at directly opposite points. The outer ring is similarly mounted to the support, but at opposite points. That is, if the inner pivots appear at the top and bottom of the ring, when laid flat, the other pivots should be precisely at the sides of the circle. The idea is that the inner circle takes up the tilt one way and the middle ring takes up a right angled tilt. In combination, they will take up any pitch, holding the center always upright.

If your tripod legs are detachable, you may be able to fit them to the gimbal's top, otherwise new legs should be provided. Instead of weighting the bottom platform, the weight should be brought low but it would depend from the under side of the gimbal top. For the whole, a fixed support, such as a gas pipe, is better than wires, since there is less tendency to sway. This arrangement can be used to advantage on slightly rough ground and it is invaluable for making shots from a boat of other boats.

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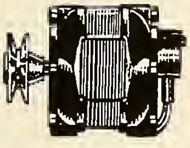

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The clinic

[Continued from page 477]

make sharp pictures, the first step is to have the lens checked by the manufacturer. If this does not correct the difficulty, have it checked again, as there is a good chance of error in the checking done by the average camera mechanic. The use of the new color films makes sharp focusing more necessary than ever before, and the camera owner must insist that the lens be seated perfectly. The final test is the result on the screen and, in case it is not good, the test film should be sent to the manufacturer along with the camera and lens. After a lens has been screwed in a camera with or without a turret, it is best to leave it in. If it is necessary to remove a lens, it should be replaced in the same mount as before.

Speeds ■ A special sheet of film speeds for the Weston Exposure Meters has just been issued by the Weston Electrical Instrument Corporation. The cine film ratings, which are for use with Weston meters only, are as follows:

	Daylight	*Mazda*	
Ciné-Kodak Eight Film	8	5	
Ciné-Kodak Safety Film	12	8	
Ciné-Kodak Panchromatic	16	8	
Ciné-Kodak Supersensitive Panchromatic	24	16	
Kodachrome	4	1.5	(with filter)
Plenachrome 16mm.	12	4	
Agfa Panchromatic	10	6	
Agfa Superpan	24	12	
Filmopan	10	6	
Kin-O-Lux No. 1	3	1	
Kin-O-Lux No. 2	6	2	
Mono Film	8	3	

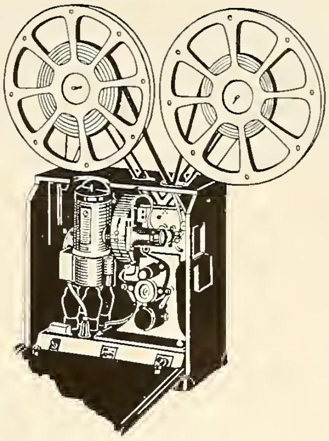
Movie Makers assumes no responsiblity as to the absolute correctness of these ratings.

News of the industry

[Continued from page 473]

lished by Photo Art Publisher, Monadnock Building, San Francisco, Calif., is indeed a vade mecum for all the working essentials of photography. It contains formulas, succinct directions and good advice on the subject, all based on the author's lifetime of experience. Of special interest is the chapter on interior portrait work which is illustrated by photographs and lighting diagrams. Motion picture work, as such, is not covered, although the book will be valuable to all amateur laboratory workers.

Free films ■ Programs of selected 16mm. motion pictures for lodge, club or church screenings are offered to such organizations



—above is an illustration from a photograph of part of the greatest dollar value in 16mm. *sound on film projectors!*

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UNITED STATES

ARIZONA

Phoenix: Reis Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.

ARKANSAS

Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: W. L. Martindale, 9477 Santa Monica Blvd.
Culver City: Rex Film Co., 8655 Higuera St.
Fresno: Laval Co., Inc., 1319 L St.
Potter Drug Co., 1102 Fulton St.
Glendale: A. L. Kirkhuff Camera & Movie Supply, 148 S. Brand Blvd.
Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Bell & Howell Co., 716 N. La Brea Ave.
Camera Mart, 1652 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Long Beach: Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair, 306 W. Washington Blvd.
C. & W. News Stand, 711 N. Western Ave.
CRAIG MOVIE SUPPLY CO., 1053 South Olive St.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Marshutz Optical Co., 518 W. 6th St.
Peterson's Camera Exchange, 356 S. Broadway.
Schwabacher-Frey Co., 736 S. Broadway.
Spindler Camera Service, 756 S. Broadway.
Victor Animatograph Corp., 2402 W. Seventh St.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Oakland: Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 376 14th St.
Sherman, Clay & Co., H. C. Capwell Bldg.
Smith Bros., 1721 Broadway.
Pasadena: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 479 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Kimball-Upson Co., 1030 K St.
Magneto Shop, 1020 14th St.
Frank McDougal, 1017 10th St.
San Bernardino: Oxie's, Inc., 404 E St.
San Diego: Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
San Francisco: Camera Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Co., 735 Market St.
Sherman, Clay & Co., Kearney and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
San Jose: Sherman, Clay & Co., 273 S. First St.
Webb's Photo Supply Store, 66 S. First St.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: J. W. Collinge, 19 E. Canon Perdido St.
Santa Monica: W. W. Martindale, 3rd & Bway.
Santa Rosa: Santa Rosa News Agency, 408 Mendocino Ave.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Holden Drug Co., 345 E. Weber Ave.
Logan Studios, 20 N. San Joaquin St.

COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Haanstad's Camera Shop, 404 Sixteenth St
Home Movie Sales Agency, 259 S. Corona St.
The May Co., 16th & Champa Sts
Durango: United Staty. & Conf. Co.
Gunnison: Little Art Studio, 247 N. Main St.
Montrose: Hess Drug Store.
Pueblo: Camera Craft Shop, 503 Court St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 65 Laurel St.
Hartford: Harvey & Lewis Co., 852 Main St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Mongillo's, 193 Church St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.
Izzy's Exchange, Inc., 905 D Street, N. W.
Robbin's, National Press Bldg., 529 14th St., N. W., opposite Willard Hotel.

FLORIDA

Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 31 S. E. First Ave.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
Tampa Art Supply Co., 516 Tampa St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Photographic Dept., Sec. 59, State and Washington.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 71 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Von Leogerke & Antoine, 33 S. Wabash Ave.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Rock Island: Rocklan Film Exchange, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 112 N. Main St.
Springfield: Camera Shop, 320 S. 5th St.

INDIANA

Evansville: Smith & Butterfield Co., 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK, National Brokers, Washington at Ewing.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washingtoo St.
W. Stuart Bussey, 17 E. St. Joseph St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.

IOWA

Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Bangor: Francis A. Frawley, 104 Main St.
Houlton: J. E. Palmer, 16 Watson Ave.
Portland: Bicknell Photo Service, Inc., 15 Preble St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: A. M. Lichtenstein, 61 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
Hotel Statler.
Film Library of New England, 239 Columbus Ave.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Solatia M. Taylor Co., 56 Bromfield St.
Visual Education Service, 470 Stuart St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co., 49-55 Munroe St.
Pittsfield: E. J. Curtis, Inc., 397 North St.
Salem: Pitman Movie Service, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Tewksbury: Camera Exchange, 23 North St.
Watertown: Atlas Motion Picture Service, 42 Wilmot St.
Worcester: J. C. Freeman & Co., 376 Main St
Harvey & Lewis Co., 513 Maio St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S State St.
Detroit: Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
J. L. Hudson Co., Dept. 290.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 56 Monroe Ave.
Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genessee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
National Camera Exchange, 5 S. 5th St.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St
St. Marie Cigar & News Co., 96 E. 5th St.

(Continued on page 496)

free of charge by the New York Film Library, sponsored by World Film Enterprises, 630 Ninth Avenue, New York City. It is said that these programs are made possible by well known steamship and travel agencies and contain a minimum of advertising material. This organization also has facilities for the sale and service of all motion picture equipment and offers to check over and advise on amateur equipment free of charge.

G. E. book ■ *Controlled Lighting with G.E. Mazda Photo Lamps* is the self explanatory title of a very informative and well produced pamphlet issued by the General Electric Company, Nela Park, Cleveland, Ohio. Herein one may find lighting setups, diagrams, explanatory matter and illustrations covering both "stills" and movies.

Featured releases

■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ BASS CAMERA CO., Chicago, Ill., has a 16mm. sound on film library catalog available which will be sent on request.

■ BELL & HOWELL CO., Chicago, Ill., offers sound films as follows: *Night Duty,* two reel Harry Langdon comedy; *A Hockey Hick,* one reel Educational sport subject; *Hypnotized,* seven reel Moran and Mack film; *Toyland,* one reel Terry-Toon of Christmas. Also released by this company are fourteen, one reel episodes based on Old Testament stories, which are independent subjects in themselves or which can be combined into a continuous feature picture. This series is accompanied by narrative based on stories from the Bible.

■ EASTIN 16MM. FILMS, Davenport, Iowa, has for rent both silent and sound on film subjects.

■ EASTMAN KODAK CO., Rochester, N. Y., will be glad to send a catalog of Cinegraph releases on request.

■ EMPIRE SAFETY FILM CO., INC., New York City, has a wide variety of 16mm. films which covers sports, scenics, comedies and educationals. A catalog is available.

■ WALTER O. GUTLOHN, INC., New York City, has the following sound on film subjects exclusively: Pathe cartoons, Grantland Rice Sportlights, Tom Terriss Vagabond Adventures, Monogram features and Mascot serials.

■ HARTLEY-LEONARD PRODUCTIONS, New York City, has to offer the 16mm. silent film, *The Real New York,* in two reels, which pictures this metropolis as it is today.

■ GUY D. HASELTON, Hollywood, Calif., lists in a free booklet the following scenics available in various lengths: *Falling Waters of Yosemite, Death Valley, Let's See Yosemite, Sequoia National Park* and *Crater Lake National Park.*

■ HOLLYWOOD CINE FILM DISTRIBUTORS, Hollywood, Calif., has just released the 16mm. sound on film subject, *On the Trail of the 49er's,* and a catalog listing other films is available.

■ H. B. KAY, Brooklyn, N. Y., has sound on film subjects including Felix the Cat and Mickey McGuire two reel comedies.

■ KODASCOPE LIBRARIES, INC., New York City, offers *The Ropin' Fool,* with Will Rogers and his well known tricks, and *Saturday Afternoon,* a typical Harry Langdon comedy. Catalogs of 8mm. and 16mm. silent and 16mm. sound on film subjects are available.

■ LEWIS FILM SERVICE, Wichita, Kans., has 16mm. silent and sound on film subjects for rent; projection service also is available.

■ NU-ART FILMCO, New York City, offers the two thrilling sound on film subjects—*Eat 'Em Alive,* a North American animal picture, and *Beyond Bengal,* a jungle drama.

■ Y.M.C.A. MOTION PICTURE BUREAU, New York City and Chicago, Ill., offers both silent and sound rental films. A catalog is available on request, and special attention is given to schools, churches and community organizations.

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★A scenario, ready for production
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(Continued from page 494)

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Kansas City: Calvin Co., B. M. A. Bldg., Union Station Plaza.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
W. Schiller & Co., 6 S. Broadway.

NEBRASKA

Beatrice: Roszell's, Roszell Bldg., No. 5th St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Lawlor Sporting Goods Co., Inc., 1118 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
East Orange: H. C. Deuchler, 541 Main St.
Hawthorne: Hawthorne Home Movie Service, 142 Cedar Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Dubes' Camera Service, 26 Linden St. (Display at 36 Clifton Ave.)
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Dept. 290.
Firemen's Pharmacy Co., 765 Broad St.
Gruber's Camera Exchange, 98 Academy St.
L. Kaltman & Sons, 303-05 Washington St.
Motion Picture Camera Exchange, 38 Park Pl.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Sykes Drug Store, 179 Market St.
Walker Radio & Elec. Co., 318 E. 33rd St.
Princeton: Princeton University Store, On the Campus.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Stewart's School Films, 21 Liberty St.
Vineland: Royce Studio, 634 Landis Ave.

NEW MEXICO

Albuquerque: Compton Studio, 302½ W. Central Ave.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Hardware & Iron Co., Broadway at Arch St.
F. E. Colwell Co., 465 Broadway.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home-Movies, 194 Greenpoint Ave.
Alan Benjamin's Film Craft, 975 Flatbush Ave.
Buddy's Novelty Shop, 785 DeKalb Ave.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
H. B. KAY, 40 Linden St.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
PARK CINE LABORATORY, 1250-51st St.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Corning: Ecker Drug Store, 47 E. Market St.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Hempstead: Agnew's, 47 Main St.
Howard Beach: Heller's Pharmacy, 100-20 159th Ave.
Ithaca: Treman, King & Co., care of George E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
New Rochelle: Camera Craft Shop, 673 Main St.
Ollie V. Crennan, 498 Main St.
New York City: American News Co. and its Subsidiaries, 131 Varick St.
Anton's Camera Shop, 137½ E. 56th St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
Broadway Camera Exchange, 1595 Broadway.
City Radio, 42 Cortlandt St.
ABE COHEN'S CAMERA EXCHANGE, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
Dave Farley, News Stand, Times Bldg.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
GARDEN CAMERA EXCHANGE, 800 Eighth Ave.
Gillette Camera Stores, Inc., 117 Park Ave.
Joseph P. Hackel, 53 West 57th St.
Harry's Camera Exchange, Inc., 317 W. 50th St.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
MacLean-Gordon Co., Inc., 10 W. 33rd St.
Madison Mart, 403 Madison Ave.
Medo Photo Supply Corp., 323-5 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Henry Mielke, Inc., 242 E. 86th St.
Mogull Bros., 1944 Boston Rd.
MOTION PICTURE CAMERA SUPPLY, INC., 723 Seventh Ave.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
RAB SONS, 1373 Sixth Ave.
Rockefeller Center Radio Shop, 1242 Sixth Ave.
Ruby's Exchange, 9-11 Delancey St.
Frank Tanham & Co., Inc., 9 Church St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Rochester: Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Utica: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, 223-225 Columbia St.
Waterloo: Conant's Art Shop, 17 E. Main St.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 183 S. Main St.
News Exchange, 29 So. Main St.
M. O'Neil Co., Dept. 19, 51 Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Barberton: Wyre's Pharmacy, Second and Lake Sts.
Canton: Camera Shop, 531 Market Ave., N.
Groshan Graphic Arts Co., 221-2nd St., N.E.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 648-652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
915 Euclid Ave.,
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 325 Superior St.
Sand Beach Consolidated Corp., 823 Board of Trade Bldg.
Toledo Camera Shop, 1221 Madison Ave.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.
Rochester Camera Stores Co., Cor. 4th and Boston.

OREGON

Lakeview: Getty's Photo Studio, 536 G St., So.
Pendleton: Snelson's Camera Shop, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sherman, Clay & Co., 817 S. W. Alder.

PENNSYLVANIA

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Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Johnstown: Johnstown News Co., 115 Market St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Philadelphia: Camera Shop, 51 N. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
117 S. 16th St.
H. & R. Camera Exchange, 438 Market St.
Klein & Goodman, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
News Reel Laboratory, 1707 Sansom St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
John Wanamaker, Dept. 546.
Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: American Junior Studios, 725 Florida Ave.
Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
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Wallace & Cook, Inc., 205 N. Washington Ave.
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TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: G. C. Dury & Co., 420 Union St.
Mills Book Store, Camera Dept., 703 Church St.

TEXAS

Dallas: E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.
H. H. Page, 115 N. 6th St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

Bristol: Kelly & Grecu.
Harrisonburg: Harrisonburg Hdw. Corp., 38 N. Main St.
McGaheysville: Cine Picture Service, East River Drive.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Mt. Vernon: Eldridge's Stationery Store.
Pullman: C. E. Graves.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1512—2nd Ave.
Sherman, Clay & Co., 1624 Fourth Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.

WEST VIRGINIA

Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Appleton: Johnston's Book Store, 311 E. College Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Madison: Photoart House, 413 State St.
Photocraft, 305 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., Kodak Dept., E. Wisconsin & N. Plankington.
Photoart House, 844 N. Plankinton Ave.
Schuster's, Camera Dept., 3rd and Garfield.
12th and Vliet.
11th and Mitchell.

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Honolulu: Eastman Kodak Stores, 1059 Fort St.
Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.
Hawaii Chemical and Supply Co., 148 S. Beretania St.

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Ancon: Lewis Photo Service, 124 Central Ave.

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San Juan: Carbia Bros., P. O. Box 828.

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ARGENTINE

Buenos Aires: Casa Rodriguez, Maipu 277.
Cia Sud Americana Foto-Cine-Optica, Corrientes 624.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

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New South Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
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Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings', 93 Brisbane St. (next Quadrant).

Victoria

Melbourne CI: Charles W. Donbe, 157-159 Elizabeth St., Cor. Bourk St.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., The Block, 284 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna I: Foto-City, Karntnerstrasse Nr. 45.

BELGIUM

Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.
J. Van Dooren, 26 Rue Leabeau.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406.

Ontario

Orillia: Stewart Studio, 107 Mississaga St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30. 190 Yonge St.
Screen & Sound Service, Ltd., 156 King St., W.
Robert Simpson Co., Ltd., Dept. 202.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
Gladwish & Mitchell, Dominion Square Bldg.
Metropolitan News Agency, 1248 Peel St.
Screen & Sound Service, Ltd., 1242 St. Catherine's St., W.
Street Photo Supply Co., 1479 St. Catherine St., W.

Saskatchewan

Regina: Bird Films, Ltd., 2325 Eleventh Ave.
Regina Photo Supply, Ltd., 1924 Rose St.

CHINA

Shanghai: China News Co., 447 Szechuen Rd.
Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
V: Kodak Aktieselskab, Ostergade 1.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Noordwijk 38.
Soerabaia: Kodak Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ehata & Co., 88-90 Kesawan.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pacha St. and Ramleh Sta.
Cairo: Kodak (Egypt) S. A., Midan Ibrahim Pacha, Continental Bldg.
20 Sharia Maghraby.

ENGLAND

Birmingham: Harrisons-Opticians, Ltd., 86 Worcester St.
Blackburn: Edwin Gorse, 86 Accrington Rd.
Bournemouth: J. E. Beale, Ltd., Photographic Dept.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
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Horne's Camera Mart, 32 Gracechurch St.
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Kodak, Ltd., 96 Victoria St.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
S. W. 15: Durbin's, 131 High St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
W. 1: Bell & Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28A Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).
Staffordshire: John Martin, 66 Derby St., Leeks.
Stockport: Hidderley Radio Sales, 48 St. Petersgate.
Yorkshire: The Midland Cine Service, 19a Briggate, Shipley.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Photo-Lux (Bell & Howell Sub-Agent), 37 Cours Clemenceau.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam (Bell & Howell Sub-Agent), 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Batzer (Bell & Howell Sub-Agent), 11 Place de la Bourse.
Kodak Pathe S. A. F., 37 rue St. Ferreol.
Monte Carlo: Kodak Pathe S. A. F., 6 Blvd. des Moulins.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabls. J. ChOtard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat (Bell & Howell Agent), 95 rue des Petits Champs.
84 rue des Petits Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.
Toulouse: Martin-Gautie (Bell & Howell Sub-Agent), 10 rue Alsace.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361.
Hague: Kodak-N. V., Anna Paulownastraat 76.
Hans Nieuwenhuis, Thomsonlaan 57-59.
van Hoytemastraat 51-53.

INDIA

Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., Ltd., 154 Dharamtolla St.

IRISH FREE STATE

Dublin C.1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mexico City: American Photo Supply Co., S. A. Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 70 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskompani, Postboks 125.
J. L. Nerlien, A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., (Antigua Casa, Lemare & Co.), Villalta 220, Apartado No. 813.

PHILIPPINE ISLANDS

Manila: Photo Finishing Corp., 114-116 Escolta.

POLAND

Warsaw: M. Arct, 35 Nowy-Swiat.

SCOTLAND

Aberdeen: J. Lizars, 118 Union St.
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St., C1.
381 Sauchiehall St., C. 2.

SIAM

Bangkok: Prom Photo Studio, New Road, cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda Sant Pere 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.

SYRIA

Beyrouth: Misbah K. Itani, Rue Rami, Palais Municipal.

The Ropin' Fool

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Closeups — What filmers are doing

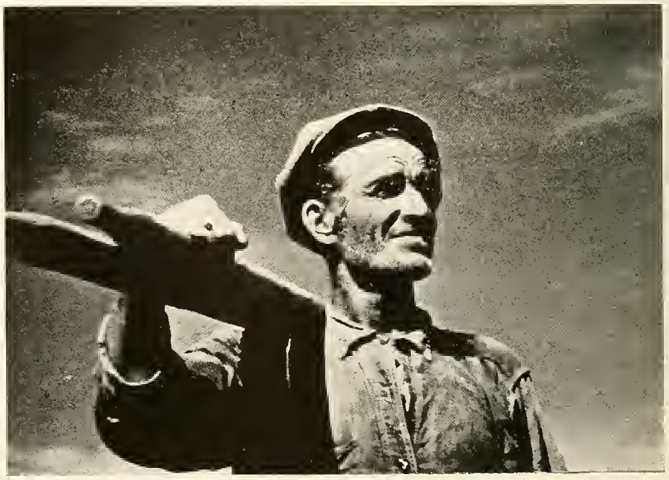
A teacher at Middlesex School, in Mass., during the winter months, Russell H. Kettell, ACL, found at Oxford University during a summer visit there one of his former pupils. The young Oxonian offered proudly to take him punting on the Thames. "I'm getting awfully good at it, sir," he urged, "I've been out five times." And so the expedition got under way, the young man's sister in the bow, Mr. Kettell in the waist and the young man at the stern, pushing on his long pole. Smoothly the punt glided through the pastoral beauty of Old England: contentedly Mr. Kettell let the color film hum through his camera, studying the charming scenes ahead. Then, the punt slowed, quivered and there was a great splash from sternwards. The young man was overboard, but still clutching his pole which had stuck firmly in the mud. After a bit of consolation and a bit of drying off, Mr. Kettell persuaded his young hero to do it all over again—for the camera.

News items in the daily press on the activities of local movie makers are fairly common by this time, and sometimes pretty silly. "Hollywood Comes to Hohokus!"—you know the kind of thing we mean. In the articles which follow such headings, the editors suggest their amazed belief that a unit of Paramount or M-G-M had just hit town, simply because a group of movie makers was seen on Main Street with a camera and a couple of reflecting boards. Out in Long Island, however, things are quite different with the editor of the *Nassau Daily Review*. He not only understands amateur movie making, but he has stated his understanding directly on the editorial page of his paper. He heads the half column of discussion with "Filming for Fun," and then leads off with, "One of the most interesting of hobbies for those who like to mix a little skill, art, industry and ingenuity with their fun is exemplified in the amateur cinema clubs which are to be found in almost every up to date community." He was speaking indirectly of the Rockville Cinema Club, in Long Island, and speaking too with great truth.

Devotion to his subject stands back of the films made by Homer Bradford, ACL, of Butte, Montana. Eight four hundred foot reels on a mountain skiing club, to which he belongs, and seven four hundred footers on Yellowstone National Park—these are Mr. Bradford's scores to date. He has been eight summers in amassing the latter footage and four winters in getting the ski stuff, but, even to an outsider, this effort has been worth it. Mr. Bradford's record of Old Faithful, from every possible angle and in all kinds of lighting (including giant flood lights at night), is probably as complete a pictorial document on the famous geyser as you or I will ever see. *A Moonlit Tale*, however, which is a two hundred foot sequence within the skiing reels, stands out as Mr. Bradford's most striking achievement. Here he presents the gleaming, shadowy story of a ski run at night, lit only by the swaying flares.

All who were privileged to see *Another Day*, the brilliantly executed documentary film of Toronto, made by Leslie Thatcher, ACL, a Ten Best winner in 1934, will be as pleased as we were to learn that he has been busy again this year. *In Old Quebec*, a travel picture, and *Fishers of Grande Anse*, a documentary record suggesting, in the frame enlargement reproduced herewith, the rugged beauty of *Man of Aran*, are this past summer's productions.

Enlargement from "Fishers of Grande Anse," 16mm. picture
Leslie Thatcher, ACL



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BASS BARGAIN COUNTER: Choose from the largest stocks in America. Bass has it or can get it. Your money back if you want it. Like new Cine-Kodak Model B, f/3.5 lens, $29.50; Bell & Howell Filmo 70A, 1″ Cooke f/3.5 lens, with case, $44.50; B. & H. Filmo 70A with 1″ Cooke f/1.8, with case, $64.50; Victor 5, like new, with reverse, 1″ Wollensak f/1.5 lens, $127.50; latest Victor Model 5, like new, 25mm. f/3.5, 1″ Wollensak f/1.5 foc. mount, 4″ telephoto f/4.5, $164.50; Filmo 70D, 1″ Cooke f/3.5, 1″ Plasmat f/1.5, 3¾″ Cooke f/3.3, case, $200.00; DeVry Model G projector, 200 watt bulb, motor drive, $24.50; Kodascope Model A projector, 200 watt, in fine condition, $45.00; Bell & Howell projector 57, 200 watt bulb, high power condensers and case, $52.50; Filmophone, 250 watt, turntable and amplifier, like new, $110.00; 500 watt RCA sound on film projector, complete with amplifier, 1600 ft. arms, ready to use, listing at $395.00, at $150.00. Lens Bargains: 15mm. Wollensak, new type f/2.7 fixed focus, $30.00; 1″ Wollensak f/1.5 new type foc. mount, $30.00; 2″ new model Wollensak telephoto foc. mount, $22.50; 4″ Wollensak f/4, $32.50; 20mm. Graf anastigmat f/3.5, fixed focus C mount, $5.50; 25mm. Carl Zeiss Tessar f/2.7 focusing C mount, $19.50; 3″ Goerz telephoto f/4.5, micrometer focusing B mount, $22.50. Excel rewind and dummy, phenomenal value, 16mm., per set, $1.00; Weston 617 Type 2 meter with case, $13.50; Weston 617 Type 1 with case, $8.50; Weston Leica meter, Model A, $12.50; Weston Cine Meter, like new, $12.50; Willo Cinemeter, accurate, dependable, complete with case, $5.15; Leitz distance meter, cine model, $7.50; new Bell & Howell rewind and splicer on board, $11.00 value, $7.75; Badgley Automatic Dissolve, $18.50; new style B sport cases for Filmo 70A or 70D, $7.50; special medium weight pan and tilt tripod, complete, $8.75. The latest and greatest Bass Bargaingram No. 219 of 16mm. apparatus ready in November. Send for your copy. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

BARGAINS: USED SOUNDFILM PROJECTORS, 16 and 35mm.; sound heads; amplifiers; horns. Catalog mailed. S. O. S. CORP., 1600 Broadway, New York.

SELECTED 16mm. library films in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

SIMPLEX FADING GLASS, guaranteed to make the popular fade-in and fade-out effects, $2.00; GOLD SEAL SUPERSCENICS, 100 ft. 16mm. film subjects, $4.50 each; send for list of various subjects. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

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SOUND ON FILM amplifiers; parts or complete units for recording equipment; glow lamps, optical systems, machined flywheel assemblies, film drums, outside magazines, etc.; recording amplifiers and cameras built to order. CINE RESEARCH LABORATORY, 49 W. 46th St., New York.

EYEMO 71CA turret, 24mm. Cooke Panchro f/2, 50mm. speed Panchro f/2, 6¼″ Cooke f/3.5, 12½″ Cooke f/5.6, visual prismatic focusing device, hand crank, 12 volt motor, two 400 ft. magazines, filters, etc., outfit like new; list $1570.00; Bass price, $900.00. Photograph and description on request. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

BARGAINS: New Keystone 16mm. movie cameras, f/3.5 lens, $21.95 very special; Keystone 200 watt projectors, $25.00; new Victor 750 watt projector, $135.00; Craig splicers, $3.25; 400 ft. reels and cans, 98c complete; Graf f/1.5 speed lens, $25.00; Graf 3″ telephoto f/4.5, $25.00; Goerz Hypar f/2.7 wide angle, $27.50; Weston Universal exposure meters, No. 617, $14.00 with case; liberal allowance on your old meter towards the new Weston. Hundreds of bargains in stills and movies. Send for our Bargain Scoop. WOLK CAMERA COMPANY, 335 So. Dearborn St., Chicago, Ill.

16MM. COMEDIES, NEVER RELEASED BEFORE FOR SALE OR TRADE. WE BUY, TRADE, SELL CAMERAS, PROJECTORS. ROBERT BLOCK, 1451 BROADWAY, NEW YORK.

COMBINATION Keystone 8mm. camera and projector, also guaranteed 16mm. equipment on CONVENIENT TERMS! Write TODAY for literature. ELDER, Dept. 201-N, Chelsea, Mass.

FOR SALE: Stineman 16mm. printer, like new, 100 ft. developing outfit; good condition; make offer. R. C. LYANS, 1112 Olive, Santa Barbara, Calif.

16MM. SOUND ON FILM equipment, attached your projector, $110.00 up; sound heads attached, including photo-cell, optical system, exciter lamp, $60.00 up. TRUETONE SOUND SERVICE, 46-53 11th St., Long Island City, N. Y.

Read about

MOVIE MAKERS

selection

of the

Ten Best Non Theatrical Films

of 1935

in the December number

THE Ten Best selection is made from hundreds of amateur and non theatrical films reviewed during the year at League headquarters. The cine work that is considered for this listing represents the cream of accomplishment in the field and, therefore, a place in MOVIE MAKERS annual Ten Best or Honorable Mention selections is the greatest honor offered movie makers.

◆

THERE are no restrictions or regulations governing the selection except that the pictures must be sent to the League or to MOVIE MAKERS. All reels sent to League consultants for review are considered automatically. The choice of MOVIE MAKERS Ten Best is made from the great body of amateur material, and therefore it honestly and completely represents what amateurs are actually doing. The selection is made by the editorial staff of MOVIE MAKERS by careful consideration and study of the candidates for the honor.

READ THE RESULTS of the 1935 selection in December

MOVIE MAKERS

(The period for the selection of 1935 Ten Best concluded October 31st.)

◆

MOVIE MAKERS

105 West 40th St. New York, N. Y.

USED BARGAINS: Ansco Movex 16mm. camera, f/3.5 lens, $19.50; Ica Kinamo S-10 with f/2.7 Zeiss lens, $25.50; Cine-Kodak Model K with f/3.5 lens & case, $59.50; Filmo Model 75, f/3.5 Cooke lens & case, $40.00; Ensign Auto-Kinecam 3 speed, f/2.6 Cinar lens, $47.50; Filmo Model 70A with f/3.5 Cooke lens & case, $45.00; Motioscope motor driven projector, 100 watt bulb, $10.00; Willoscope projector, 200 watt bulb, $19.50; Filmo projector, 200 watt bulb, round base & case, $45.00; Keystone Model A-74 projector, 300 watt bulb, $32.50; Ampro projector, Model AS, 400 watt bulb & case, $75.00; Filmo projector, Model J, geared type, 400 watt bulb & case, $125.00; 1″ f/1.5 Meyer Plasmat in foc. mount, former model, $30.00; ¾″ f/1.5 Meyer Plasmat in foc. mount, former model, $28.50; 1″ f/1.9 Dallmeyer in foc. mount, $20.00; 3″ f/4 Meyer Tele-Megor in foc. mount, $27.50; 3¾″ f/3.3 Wollensak cine telephoto in foc. mount, $32.50; 4″ f/4 Dallmeyer telephoto in foc. mount, $20.00; B & H combination rewinder & splicer, new, formerly $11.00, $5.95; B & H Character Title Writer complete, $17.50; Willo Stanrite tripod with pan and tilt top, $11.50; Thalhammer Jr. Tripod with pan & tilt top, $16.50; 27x36″ white surface collapsible screen in box, $6.00. WILLOUGHBYS, 110 W. 32nd St., N. Y. C.

EQUIPMENT WANTED

BASS, Movie Headquarters, always pays top cash price for Filmo and other cameras and projectors; also professional Bell & Howell equipment; write full description or ship goods for appraisal; immediate cash. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

WANTED: 16mm. library films, "silent and sound on film," any quantity, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

WE pay the highest cash prices for any 8mm. or 16mm. cameras and projectors; lenses bought also; write at once, describe fully. SUNNY SCHICK, National Broker, 402 W. Washington, Fort Wayne, Ind.

FILMS FOR RENTAL OR SALE

WORLD'S greatest "Passion Play" 16mm. (new) 5 reels. Rent or purchase. Write HEMENWAY FILM CO., 37 Church St., Boston, Mass.

8MM. and 16mm. CARTOONS; Mickey Mouse, Felix, Charlie Chaplin; list free; state width. LINCOLN FILM SERVICE, Box 293-H, Saginaw, Mich.

FILMS WANTED

CASH waiting for your 16mm. library films; sound or silent; nothing too big if in good condition. F. NELSON, 35 Church St., Boston, Mass.

SOUND ON DISC: sell three reels, $5.00 each postpaid; will buy Slim Summerville comedies, Ooh La La, We We Marie, Sea Soldier's Sweeties, Peeking in Pekin, Bless the Ladies; also Toytown Tales; disc subjects only. HARRY GOODWIN, Monroeville, Ohio.

FILMS FOR EXCHANGE

EXCHANGE EXCLUSIVELY: SILENT or SOUND ON FILM. The subjects we offer you are strictly high grade; interesting, clear photography and perfect film stock. These are the only kind we accept which is your guarantee that you cannot get a mediocre film from our library. The price of exchange for SILENT FILMS is $1.00 per 400′ reel, plus return charges. IF YOU ARE PARTICULAR, we ask your patronage. CATALOGUE No. 26 covers our silent library. OUR SOUND ON FILM PICTURES for exchange are either brand new or nearly so. FINE RECORDING and the sound track on all pictures has been processed. LET US KNOW WHAT YOU HAVE in SOUND and get a low estimate for the exchange. CATALOGUE No. 1 covers our SOUND on film LIBRARY. ALL PICTURES LISTED ARE AVAILABLE AT ONCE. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

16MM. exchange $1.00 per 400 ft. reel. AMERICAN ANIMATED PICTURES, Arthur Burling, 2265 E. 14th St., Brooklyn, N. Y.

EXCHANGE or rental: sound on film, silent features, shorts; lists. MOTION PICTURE SERVICE, P. O. Box 186, Flushing, N. Y.

MISCELLANEOUS

WE have complete original repair parts for Stewart-Warner cameras and projectors; estimates on repairs given promptly. Write Dept. M. BURKE & JAMES, Inc., 223 W. Madison St., Chicago, Ill.

SALES EXECUTIVE—Experience wholesale, retail; still, movie photography; former cameraman; now employed as manager retail store; references exchanged. BOX 187, MOVIE MAKERS.

Printed by WNU, New York

Brilliance OF COURSE—

but that's not all

BRILLIANCE, alone, should never be the yardstick by which to judge projector value. For by far the larger proportion of movie makers have no need of maximum illumination when showing their movies in the home on average-size screens.

That's why 400-watt lamps are supplied for the 16 mm. Kodascopes L and D. These lamps, *in these two projectors*, produce all the light you need for black-and-white or Kodachrome showings on 30 by 40-inch screens of all types—even on 45 by 60-inch screens of the best quality.

Yet, at times, more light and larger screens are required—shows in club or classrooms for example. That is why 500- and 750-watt lamps and accessory projection lenses of varying focal length are supplied for the "L."

In the 8 mm. field, Kodascope Eight, Model 80, with a brilliant 300-watt lamp and "fast" projection lenses, supplies ample light on screens up to 30 by 40 inches in size—the projection area most popular with both 8 mm. and 16 mm. movie makers.

So much for illumination.

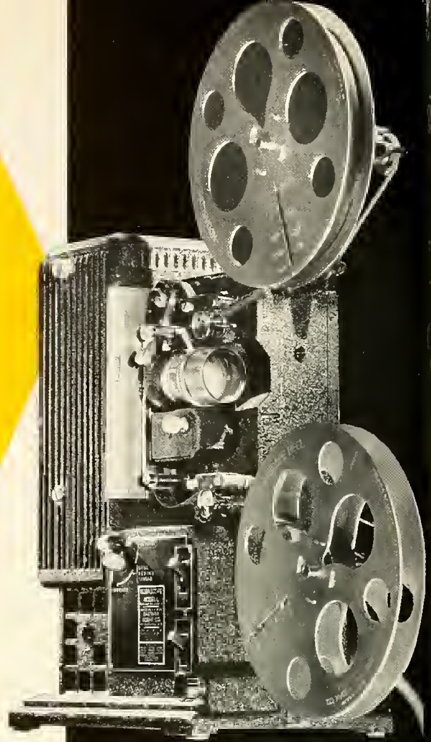
At the right are listed a few of the performance reasons why these three projectors are the leaders in their respective fields.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

KODASCOPE, MODEL L

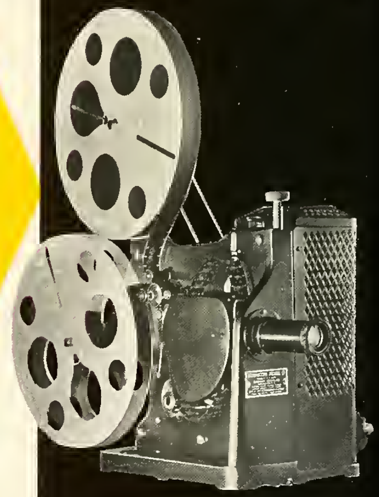
Finest of the "sixteens," with extra-efficient cooling system; receptacle for plugging in room lamp alternately lighted by same switch controlling Kodascope lamp; high speed motor rewind under finger-tip brake control—"still" attachment; convenient control of focusing, framing, and tilting; centralized lubrication; reverse lever.

Although normally supplied with a 2-inch *f*.1.6 lens, 1-inch *f*.2, 3-inch *f*.2, and 4-inch *f*.2.5 lenses are available. The lamps: 400-, 500-, and 750-watt. Price, with your choice of lens and lamp, from $184.



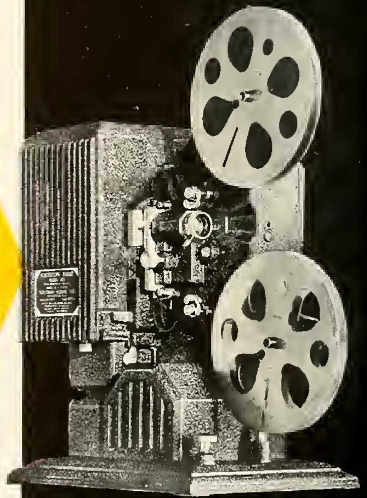
KODASCOPE, MODEL D

This economy 16 mm. projector likewise rewinds by motor, shows stills, projects 400 feet of film with one threading, and can be fitted with extension arms and 800-foot reels for half-hour shows. Price, only $80, with 2-inch lens, 400-watt lamp, incidental accessories, and sturdy carrying case. 1-inch lens for large pictures at close quarters is optional equipment.



KODASCOPE EIGHT, MODEL 80

A de luxe 8 mm. projector, on many counts a miniature of its famous 16 mm. contemporary Kodascope L, the "80" will enable your "Eight" movies to put their best foot forward. In operation it merely purrs. Supplied with a 300-watt coil-coil lamp and an *f*.2 lens. Those who desire still greater brilliance may obtain a 300-watt bi-plane filament lamp which increases illumination 25%, and an *f*.1.6 projection lens which further increases illumination 40%. Price, with sturdy carrying case, $97.50.



MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

DECEMBER, 1935 25c

IT TAKES THE MUSIC OF THE PARTY TO MAKE THE MOVIE *LIVE!*

Imagine a gay party without noise! And no more should you think of a movie without the sound. RCA has brought sound movies within reach of the amateur movie maker. You can make an accurate sound as well as picture portrait of the vivid action all around you. Put the "life of the party" before the RCA Sound Camera, turn on the lights, and shoot. You'll find that the life of the party is the life of the movie, too!

Of course, RCA is first with this remarkable camera, drawing upon its long experience in recording the greatest stars in Hollywood, in such pictures as "The Gay Divorcee" and "Top Hat." But make no mistake—this unique camera does not require professional skill. It is as easy to use as a radio.

News Reel Method

Perhaps you want to act as a news reel reporter. Simple! Just shoot the scene, and as you do, speak into the microphone located in the camera itself. This eliminates printed titles.

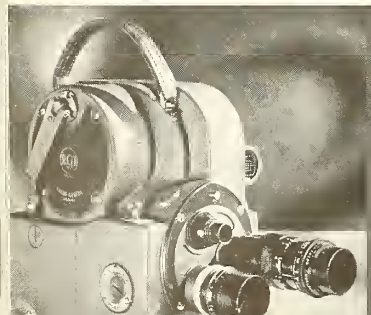
Studio Results

To record the actual sounds, place a microphone out of sight in the scene, and shoot. News reel or studio technique, synchronization is automatic. The sound is recorded on the film.

Universal Projector

To project either sound or silent 16mm. films, use the RCA 16mm. Sound Projector. It, too, is a simplified edition of professional equipment used in the best theatres. Thrilling realism of picture and sound! Ask your dealer for demonstration; write for catalog.

Synchronizes sound and picture



RCA

16mm. SOUND-ON-FILM CAMERA AND PROJECTOR

VISUAL SOUND PRODUCTS DIVISION

RCA MANUFACTURING CO., INC., CAMDEN, N. J. • A SUBSIDIARY OF

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Reproduces sound and picture

BELL & HOWELL Filmo *16 MM.* PROJECTORS

GIVE FLICKERLESS, BRILLIANT, ROCK-STEADY, THEATER-QUALITY MOVIES!

Why? Because they are made with the famed scientific design and precision craftsmanship that have maintained Bell & Howell leadership in the manufacture of professional motion picture equipment for over 28 years.

Whether you select the inexpensive Filmo "S" silent projector, or the 1000-watt Filmosound 130 sound-on-film reproducer, or whatever model in between best suits the need, you'll find the same fine Bell & Howell quality, and you'll enjoy the same lasting, constantly dependable service, for Bell & Howell knows but one standard of perfection.

WHAT BETTER GIFT FOR CAMERA OWNERS THAN THE WORLD'S FINEST PROJECTOR?

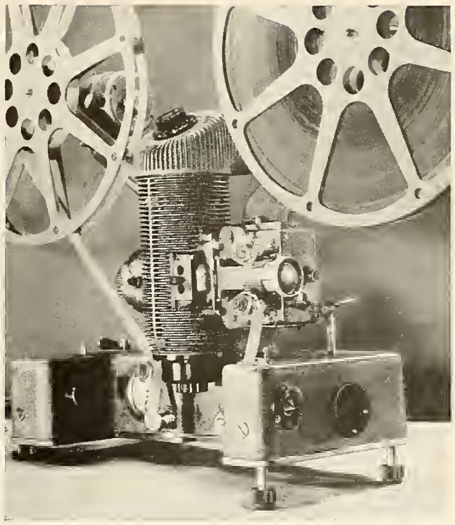
Only in Filmo Projectors will you find "Metered Lubrication"

"Metered Lubrication" is an exclusive Filmo feature that makes a Filmo not only finer at the start, but finer through long years of service.

Rapidly moving Filmo parts are constantly supplied from scientific oil reservoirs in which sufficient lubricant for months of ordinary service is stored away. The amount of lubricant released is so accurately controlled that over-oiling is prevented and an end put to spattered films, soiled hands and stained clothing.

"Metered Lubrication" is one of the many reasons why *"no Filmo has ever worn out!"* Incidentally, "metered lubrication" is but one of the many features provided only by Filmo.

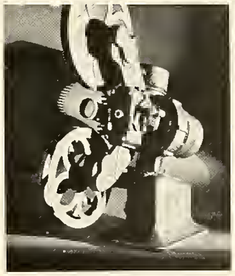
Write for literature fully describing many other exclusive advantages of Filmo Motion Picture Equipment.



***FILMO 130**—1000-watt, 1600-foot capacity 16 mm. Auditorium Projector*

1000-watt lamp; 1600-foot, 16 mm. film capacity; separate motor for film take-up and rewinding; film cooling and humidifying unit; variable speed; error-proof interlocking controls; fast lens, instantly interchangeable. Price, $385. Case, $27.50.

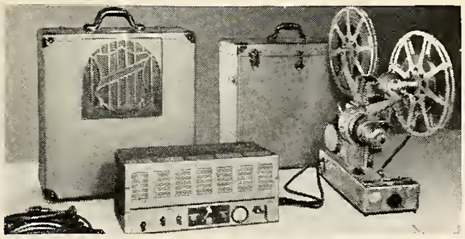
***FILMO JS**—750-watt, 400-foot 16 mm. capacity*



This is the finest projector for home, church, or classroom use—wherever 1600-foot film capacity and 1000-watt illumination are not required. Fully gear-driven, even to feed and take-up spindles. Price, $252, complete with case.

***FILMO 129-A**—750-watt, 1600-foot capacity 16 mm. Projector*

Somewhat similar to Filmo 130 in appearance; 1600-foot capacity; power rewind; interchangeable lens; 750-watt lamp; is ideal where smaller audiences make 1000-watt illumination unnecessary. Price, $185 complete with case.

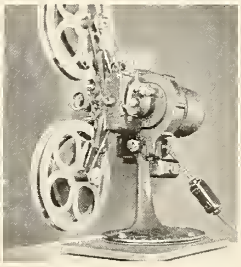


FILMOSOUND 130
—for both silent and sound projection

The Filmosound 130 is the Filmo 130, the peer of silent projectors, equipped with the most perfect sound equipment yet designed. Write for detailed literature about Bell & Howell Filmosound equipment.

FILMO S
—750- and 500-watt, 400-foot capacity Projector

For home or classroom use this Filmo will be found a superb projector. It possesses the same traditional precision manufacture that is inherent in *every* Filmo camera or projector. Has power rewind, reverse, interchangeable lens, stops for stills. Price, $125. With 750-watt lamp, $140. Case, $10.



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16 MM

Give for a Lifetime!

Gifts such as these are more than mere tokens of remembrance. They reflect magnificently the gracious and wholehearted generosity of the giver . . . . and, being VICTORS, they bear the distinction of being the "Finest that money can buy."

VICTOR CAMERAS are available in three Models . . . . MODEL 3 (illustrated here) is only $72.50 with F 2.9 one inch fixed focus lens; MODEL 4 with VISUAL FOCUSING, 3-lens TURRET FRONT, etc., is priced at only $137.50, with F 2.9 one inch focusing mount lens; MODEL 5 with all features of Model 4, PLUS REVERSE ACTION lists at $200.00 with F 1.5 one inch speed lens.

VICTOR SILENT PROJECTORS embody many outstanding refinements such as PATENTED Automatic Film Trip which protects priceless films from costly damage! Priced at $120.00, $135.50, and $185.00. MODEL 21 with beautiful walnut cabinet and antique silver fittings is especially appropriate for Christmas giving.

VICTOR SOUND-ON-FILM ANIMATOPHONES are the world's most widely-used 16mm sound equipments. Finer performance and many exclusive features have made them such! Priced at $360.00, $540.00, and $565.00. MODEL 25 ($360.00) makes a particularly splendid gift for the home.

Write for illustrated literature and name of nearest dealer.

VICTOR ANIMATOGRAPH CORP
DAVENPORT, IOWA
NEW YORK CITY CHICAGO LOS ANGELES

MOVIE MAKERS

Philip D. Gendreau

The magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 10 December, 1935 Number 12

Cover design . . . *A. Kronengold*

Annual index . . . 510

From our President, *editorial* . . . *Hiram Percy Maxim, ACL* 513

Frontispiece, *photograph* . . . *Clifford Scofield from R. I. Nesmith & Associates* 514

The Ten Best for 1935 . . . 515

Wintry sequences . . . *Frederick G. Beach, ACL* 516

Imagination in films . . . *James W. Moore, ACL* 517

Simple bridges for cine gaps . . . 518

Tricks for the titler . . . 519

Critical focusing . . . 520

Color fundamentals . . . *Natalie M. Kalmus* 521

Color remade . . . *Arthur L. Gale, ACL* 522

Amateur clubs . . . *James W. Moore, ACL* 523

Growing money . . . *Beth Brown, ACL* 524

Things people ask us . . . *Roy W. Winton, ACL* 525

News of the industry . . . *Russell C. Holslag, ACL* 526

The clinic . . . *Frederick G. Beach, ACL* 527

Color in the Christmas film . . . *Edmund Zacher, II, ACL* 528

Accent on light . . . *Russell C. Holslag, ACL* 529

Perfecting cine portraits . . . *Paul D. Hugon* 532

Two on one . . . *Frank C. Miller* 533

Closeups . . . 536

Practical films . . . 542

Around the world with Movie Makers . . . 552, 554, 556

Featured releases . . . 557

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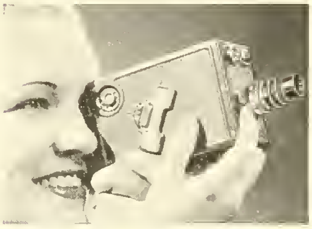
Advertising rates on application. Forms close on 10th of preceding month.

New F 2.7 TAYLOR-HOBSON COOKE LENS *now standard with* FILMO 70-D, 70-E, AND 121 16-MM. *Cameras*

70% greater speed . . . ideal correction for both color and monochrome movies

The new Cooke 1-inch F 2.7 lens makes movies possible under a wider range of lighting conditions. It extends the camera's use indoors and is of particular value when making Kodachrome or other color movies. This lens gives the sharp, crisp pictures which have made Taylor-Hobson lenses the choice of professional film producers throughout the world. It is, of course, instantly interchangeable with the fast F 1.5 and other Taylor-Hobson lenses.



FILMO 121

This featherweight camera, measuring only 2¼ x 3½ x 5¼ inches, loads instantly with 50-foot film magazine, permitting free interchange of black-and-white and color film, with no film spoilage. Offers built-in exposure calculator, two film speeds (16 and 24), single frame exposure, and typical B & H sturdy, die-cast, aluminum housing. Filmo 121, with F 2.7 lens, $72.50. Case, $7.50.

EXTRA TAYLOR-HOBSON LENSES FOR FILMO 16 MM. CAMERAS

Each Filmo is designed for use with a wide range of Taylor-Hobson lenses. These lenses make excellent gifts for owners of Filmo 16 mm. Cameras.

15 mm. F 2.5 universal focus, $45.00
15 mm. F 2.5 in focusing mount, $55.00
1″ F 2.7 universal focus, $30.00
1″ F 2.7 in focusing mount $45.00
1″ F 1.8 in focusing mount, $75.00
1″ F 1.5 in focusing mount, $75.00
2″ F 3.5 in focusing mount, $55.00
3″ F 4 in focusing mount, $72.50
4″ F 4.5 in focusing mount, $75.00
6″ F 4.5 in focusing mount $115.00
6″ F 5.5 in focusing mount, $75.00

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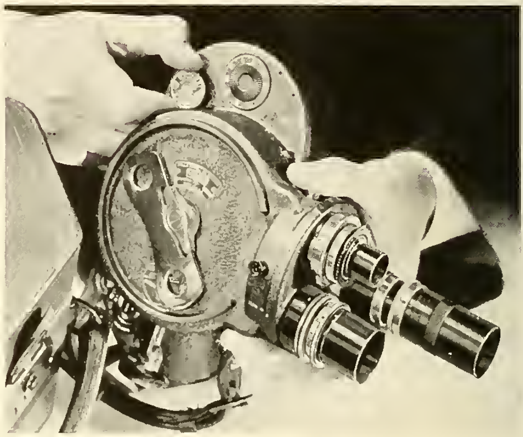

FILMO 70-D

This, the master of all personal movie cameras, is pictured above. Seven speeds: 8, 12, 16, 24, 32, 48 and 64 frames per second. Three-lens turret, variable spyglass viewfinder, relative exposure indicator for speeds other than normal, accurate speed governor, 216° open shutter segment. Critical focuser is optional. Hand crank, electric motor drive, and 200- or 400-foot external magazines are available as extra equipment. Filmo 70-D, with F 2.7 lens, $188. Case, $24.50.

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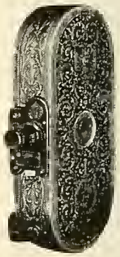
The 70-E is similar to the 70-D, lacking only its turret head and the variable area feature of the spyglass viewfinder. Operates at 8, 16, 24, and 64 frames per second. Like the 70-D it has 100-foot 16 mm. film capacity and may be fitted with the same accessories. Filmo 70-E, with F 2.7 lens, $133. Case, $17.



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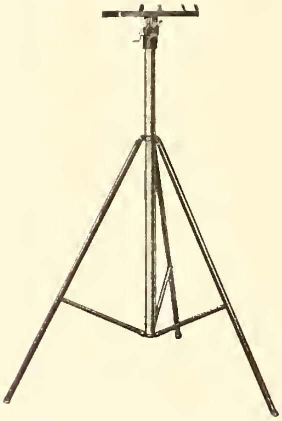

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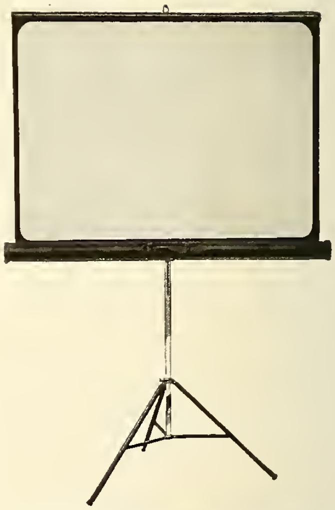

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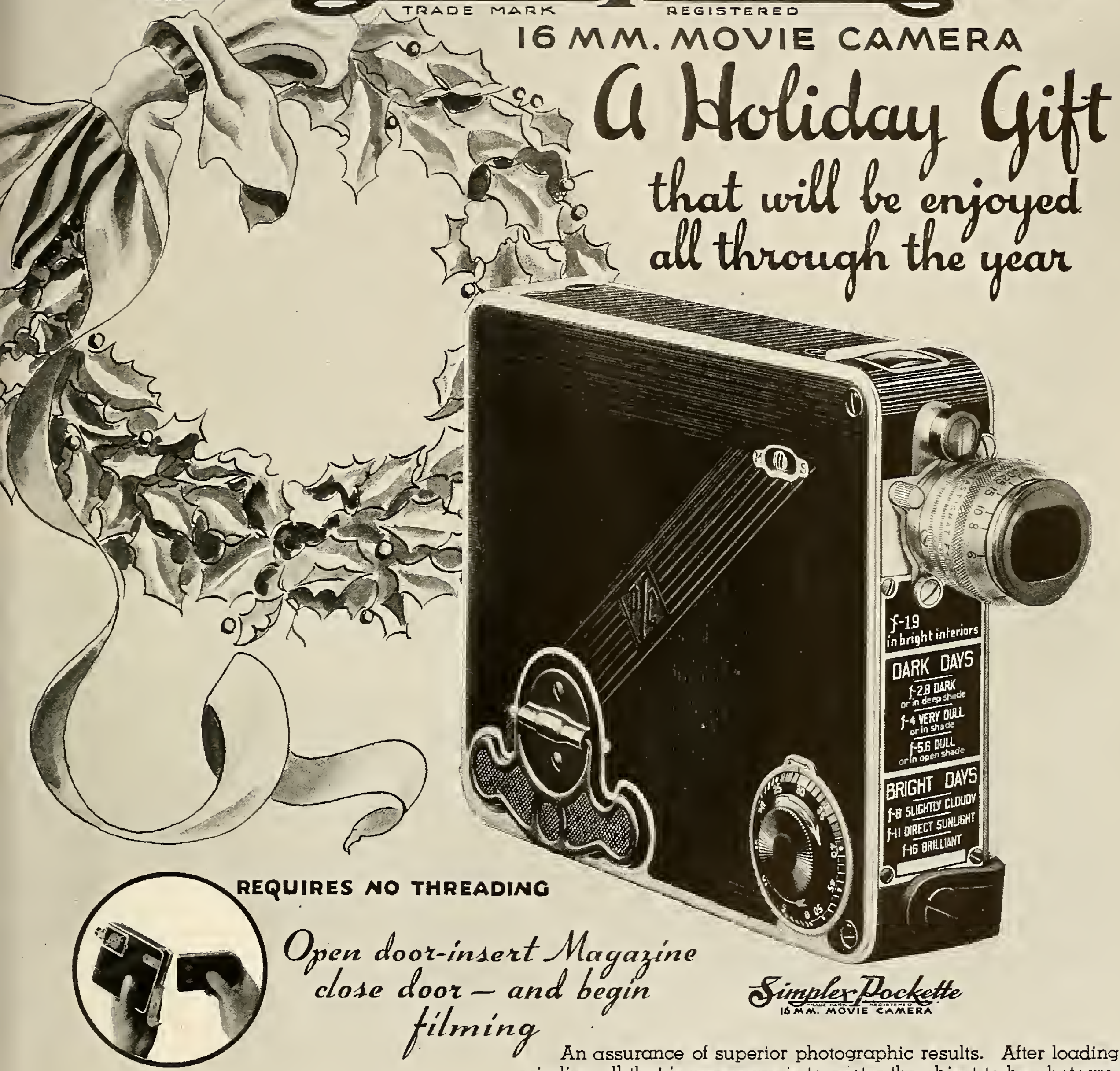

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ANNUAL INDEX

Volume 10, 1935

Topic Index

ACL annual meeting: 270.
Africa, filming in: 153; 195.
Airplane filming: 249; 477, item 3.
Amateur clubs: 24; 72; 116; 166; 204; 250; 296; 344; 393; 433; 476; 523.
Animal filming: 195; 200.
Annual directory of MOVIE MAKERS *display advertisers for 1934:* 43.
Art title backgrounds: 62; 106; 253; 317; 423; 519; 545.
Auditorium projection: 403, item 2.
Baseball filming: 196.
Bead screen, how to make: 86, item 1.
Bedaux System: 120.
Beginners' technique: 525.
Boats, filming: 68; 337; 388.
British amateurs: 215; 448.
Camera angles: 248, items 2; 299; 517.
Camera, handling the: 335; 430, item 7.
Camera, high speed: 472.
Camera platform: 477, item 5.
Caribbean filming: 65.
Carrying case: 271.
Cats, filming: 200.
C.C.C. camps, movies in: 467.
Children, filming: 73; 111.
Christmas filming: 528.
Church filming: 107.
City filming: 298.
Cleaning film: 387, item 4.
Clinic, The: 18; 71; 110; 161; 201; 248; 300; 345; 387; 430; 477; 527.
Closeups: 8; 58; 138; 167; 226; 278; 322; 330; 410; 440; 498; 536.
Closeups: 387, item 5; 477, item 2.
Closeups, extreme: 161, item 1; 471; 527, item 2.
College, filming at: 203.
Color filming: 69; 197; 241; 248, item 3; 267, item 2; 293; 336; 352, item 4; 380; 386; 387, items, 1, 4, 5; 425; 431; 468; 477, items 1, 4; 521; 522; 528.
Comedies, film: 152.
Commercial filming: 251.
Composition: 113; 299.
Continuity: 23; 68; 151; 152; 154; 157; 196; 243; 246; 299; 379; 386; 474; 517; 518; 524.
Critical focusing: 117; 205; 350; 432; 520.
Criticizing movies: 15.
Cruise filming: 64; 66; 68.
Dampness, effect on film: 387, item 3.
Developing negative cine film: 198.
Dialog writing: 16.
Diaphragm openings: 300, item 5.
Directing photoplays: 243.
Dissolves, aids for: 110, item 1.
Diving filming: 295.
Dolly shots: 248 item 4; 474.
Double exposure: 338; 533.
Double turntables: 161, item 2.
Dude ranch filming: 342.
Dufaycolor: 293.
Editing: 158; 430, item 4; 522.
Editing aids: 86, item 2; 300, item 4; 316, item 2; 340; 527, item 1.
Editorials: 11; 61; 105; 149; 193; 239; 289; 333; 377; 421; 465; 513.
Education, movies in: 13; 22.
Effect lighting: 529.
Enlargements: 18, item 6.
European travel filming: 245.
Exposure: 244; 248, item 1; 264; 300, item 6, 380.
Exposure meter, using a: 403, item 4; 470; 493, item 2.
Fades: 338.
Fades, how to make: 71, item 6; 161, item 4.
Fall filming: 425; 480.
Family filming: 73; 532.
Featured releases: 6; 59; 135; 179; 223; 267; 286; 328; 407; 451; 495; 557.
Film cleaners: 444, item 3.
Film life: 217.
Film speeds: 201, item 4; 403, item 4; 493, item 2.
Filter factors: 308; 430, item 5.
Filter holder: 71, item 3.
Filters: 110, item 7; 160; 201, item 3; 291.
Fishing, filming: 155.
Fixed focus lenses: 110, item 3; 345, item 6.
Flowers, filming: 389.
Focus: 345, item 3; 477, item 8; 546, item 1.
Football filming: 353, item 2; 429.
Frame counter: 110, item 1.
Frame enlargements: 18, item 6.
Free films: 6; 270; 286; 328.
Garden filming: 202.
"Ghost" images: 430, item 7.
Grand Canyon filming: 343.
Habitant Land, filming in: 304.
Home theatre: 67; 427.
Humidifying solutions: 316, item 3.
Hunting filming: 424.
Identifying shots: 161, item 3.
Industrial film lighting: 108.
Industrial film screening: 467.
Industrial filming: 18, item 1; 157; 345, item 2; 382.
Industry, movies in: 120.
Insect filming: 202.
Interior filming: *See lighting.*
Kodachrome: 197.
Kodachrome shooting: 241; 248, item 3; 336; 380; 425; 430, items 2, 4; 468.
Kodacolor in winter: 69.
League cannot buy for members: 400.
Lens shade: 444, item 2.
Lenses, auxiliary: 340.
Lettering for titles: 260.
Lighting: 18, items 1, 4; 21; 71, items 4, 5; 108; 111; 156; 345, item 2; 382; 469; 529.
Lighting, outdoor: 244; 301; 403, item 3; 517.
Macroscopic photography: 161, item 1; 202; 471.
Making money with a cine camera: 251.
Mask holder: 18, item 2.
Masks: 267, item 3; 338.
Masks in printing: 19.
Medical filming: 384.
Mexico, filming in: 65; 115.
Mirror projection: 353, item 3.
Models: 426.
Moonlight effect: 352, item 3.
Musical accompaniment: 386; 546, item 2.
National parks, filming in: 294; 343.
Negative positive: 248, item 7.
New York City, filming: 298.
News of the industry: 25; 78; 122; 164; 210; 252; 306; 348; 392; 436; 473; 526.
Newsreel "scoops": 112.
Niagara Falls, filming: 151.
Night filming (outdoors): 300, item 1.
Opening sequences: 23.
Orthopedic filming: 384.
Pageant filming: 428.
Pageant filming: 428.
Patent evidence, films as: 359.
Pets, filming: 200.
Photoplay producing: 17; 63.
Portraits, cine: 533.
Positive titles: 477, item 6.
Practical films: 47: 76; 121; 182; 208; 256; 297; 366; 385; 454; 475; 542.
Printing: 19.
Program, planning the: 427.
Projection: 67; 110, item 3; 201, item 5; 268, item 2; 300, item 6; 353, item 3; 403, item 2; 427; 527, item 4.
Rain, filming in the: 345, item 5.
Realism in movies: 70.
Red filters: 201, item 3.
Reflectors: 301.
Reversal film, using: 335.
Reverse motion with Eight: 300, item 3.
Scenario writing: 16; 243; 379.
Scenic filming: 151; 154; 242; 343; 379; 480.
School, movies in the: 22.
Screen size: 71, item 2.
Screens: 110, item 5; 318, item 2; 547, item 2.
Sea, filming the: 388.
Shadows: 18, item 4.
Shipping film: 430, item 3.
Ships, filming on: 68.
Slow motion, extreme: 472.
Snow filming: 12; 110, item 6.
Sound on disc: 268, item 4.
Sound on film: 267; 345, item 4; 381.
Sound on film editing: 158.
South America, filming in: 65.
Splicing: 128, item 1; 430, item 2.
Sports filming: 14; 196; 295.
Spotlights: 529.
Spring filming: 154.
Steamships, cine equipment on: 66.
Stops, camera: 300, item 5.
Swimming, filming: 295.
Talkie filming: 381.
Talkie scripts: 16.
Teaching with movies: 13; 22.
Telephoto lenses: 201, item 1; 300, item 2.
Ten Best for 1935: 515.
Tennis filming: 196.
Title tricks: 20; 85, item 1; 201, item 2; 352, item 2; 477, item 7; 519.
Titler, building a: 340.
Titling: 248, item 5; 260; 423; 477, items 1, 6; 524.
Train filming: 109.
Translucent screens: 110, item 5.
Travel filming: 66; 115; 153; 245; 345, item 7.
Traveling camera shots: 71, item 1; 248, item 3; 474.
Tricks: 17; 18, item 3; 20; 114; 218, item 2; 382; 387, item 2; 426; 430, item 1.
Triple exposure: 18, item 3.
Tripods: 248, item 6; 345, item 1.
Tropics, filming in the: 195.
Underwater filming: 247.
Vacation filming: 337; 339; 342.
View selector: 444, item 4.
Waterfalls, filming: 151.
Watersports, filming: 295.
Wedding, filming a: 246.
Winter color filming: 69.
Winter cruises: 66.
Winter filming: 12; 14; 18, item 5; 73; 516.
Winter sports filming: 14.
Wipeoff effects: 114; 338.
Wipeoffs by printing: 19.
Y.M.C.A., filming the: 156.
Yosemite, filming: 294.

Title Index

13...*An educator views the amateur*
14...*Enlivening winter films*
15...*Looking over old ones*
16...*Scripts for talkies*
17...*Producing the plot*
19...*Printing with masks*
20...*Easy cine tricks*
21...*Artistry with light*
22...*Common sense about teaching films*
23...*The first fifty feet*
63...*I made a sample*
64...*Cruise gear*
65...*Caribbean chances*
66...*Going cine places*
67...*Pointing up projection*
68...*Shooting on ships*
69...*Winter Kodacolor*
70...*Realists, all*
73...*Junior snow movies*
107...*Filming church history*
108...*Lighting large areas*
109...*Fine points of filming trains*
111...*Film them indoors*
112...*Rare news scoops*
113...*Cine framed*
114...*Tricks for every camera*
115...*The ungormed travelog*
120...*8mm. measures labor*
151...*Cataracts on celluloid*
152...*Making them funny*
153...*Filming a new Africa*
154...*Spring screening*
155...*Catching cine fins*
156...*We film the "Y"*
157...*Filming for industry*
158...*Cutting sound film*
160...*Filter freedom*
195...*Aids for African filmers*
196...*Limber up!*
197...*Presenting Kodachrome*
198...*Standardizing darkrooms*
199...*We all love a parade*
200...*Domestic menagerie*
202. *Garden stars*
203...*When they leave college*
241...*The how of Kodachrome*
242...*Wilderness needs*
243...*Not "on the cuff"*
244...*Manipulating sunlight*
245...*Individualizing Europe*
246...*Starring the bride*
247...*We film a new world*
249...*Aerial advice*
251...*Filming odd jobs*
260...*Titling with a template*
271...*A cine omnibus*
291...*Cine filtering*
293...*What Dufaycolor offers*
294...*Yosemite's cine map*
295...*Beaches, pools and camera ways*
298...*New York traffic lanes*
299...*Camera angling*
301...*Persuading the sun*
304...*Home spinning habitants*
335...*Reversal film cautions*
336...*Evolving color technique*
337...*Boat angles*
338...*Cine sauce*
339...*Stretching vacations out*
340...*Cine "boondoggling"*
341...*The salesman sold*
342...*Dude ranch movies*
343...*Canyon lures*
359...*16mm. evidence*
379...*The secrets of scenics*
380...*Kodachrome counsel*
381...*Taking pains with talkies*
382...*Cinematic effects in practical films*
384...*Films for cures*
386...*Setting music to color*
388...*I shoot when ready*
389...*Fidgety flora*
423...*Title mechanics*
424...*The cine chase*
425...*Keeping up with color*
426...*It's done this way*
427...*Home presentations*
428...*Filming fuss and feathers*
429...*The all around football film*
431...*How do you see color?*
467...*Showing practical films*
468...*Kodachrome interiors*
470...*Playing fair with your meter*
471...*Life size shooting*
472...*Slow motion stuff*
474...*Shall cameras travel?*
480...*Filming Nature's pageant*
515...*The Ten Best for 1935*
516...*Wintry sequences*
517...*Imagination in films*
518...*Simple bridges for cine gaps*
519...*Tricks for the titler*
521...*Color fundamentals*
522...*Color remade*
524...*Growing money*
525...*Things people ask us*
528...*Color in the Christmas film*
529...*Accent on light*
532...*Perfecting cine portraits*
533...*Two on one*

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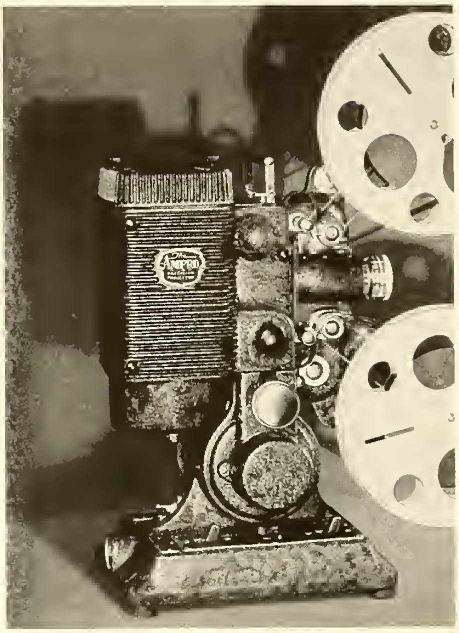

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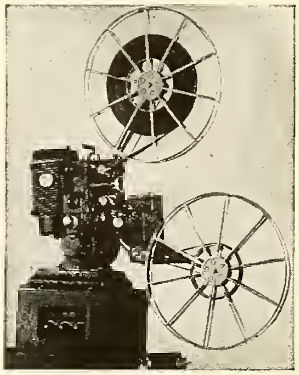

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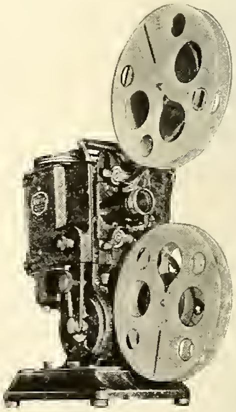

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105 W. 40TH STREET, NEW YORK CITY, U. S. A.

From our President

FROM the beginning, it has been tradition in our Amateur Cinema League for the President and the membership to foregather on this page as the old year passes on and the new year approaches. Just why we established the custom is not recalled; but we did establish it and, as it is a pretty little custom, we have continued it.

Since last we came together on this page, amateur cinematography has undergone a great change. Color has become a vogue. This was forcibly borne in upon me at a recent cinema club meeting. Several films made by members during the summer and fall were screened at this first meeting of the new season. Every one of the films had some color in it. Two of them were half in color and half in black and white. All the others were in color throughout.

If this predilection for color developed in a single summer, it would appear that there must be something about color that is commanding. All the films screened at this club meeting had many scenes which might not be classed as good; but every one of them had enough exquisitely beautiful color scenes to inspire the desire to go on and get a full 400 foot reel of perfect color.

This is precisely what happened in the early days of black and white. When we amateurs first were offered cameras and films, we were inexperienced, and the film suffered from lack of tonal range. The photography of scenes in which certain colors predominated often presented unforseen difficulties, because the early 16mm. films simply could not "see" and render certain reds and browns in their correct tonal relationship. However, when, by accident, we hit the right kind of colors in our scenes, we got a picture with an excellent tonal range which was immensely satisfactory. These perfect pictures spurred us on. Better and better film was supplied us, which gave more color latitude and, with our growing experience and the advantages of our ACL organization, there came a time when most shots in the better amateur films were very near perfection.

And now comes real color and on a film that can be made and projected as readily as black and white. Progress continues, and it will be immensely interesting to see if in a few years from now color holds the stage.

Just where color is leading us is a moot question. It comes at the same time that a modernistic tendency appears among us. Shots made at unusual angles and shots made under unique lighting conditions seem to be driving the shot taken from the conventional point of view and with standard lighting into the limbo of the old fashioned. This modernistic tendency will unquestionably cross breed with color. What the result finally will be is an intriguing speculation.

In any event, amateur cinematography is advancing into an entirely new field. A new epoch has dawned. With the growing improvement in business conditions it is very likely that more and more of us will take our cameras down from the shelf and resume our hobby with these new developments. More than ever shall we need the assistance of each other, which is precisely what our ACL was built to supply.

Hiram Percy Maxim

MOVIE MAKERS

The Ten Best for 1935

As chosen by the editorial staff of MOVIE MAKERS

FOR the sixth time, MOVIE MAKERS presents the selections of its staff for the Ten Best Non Theatrical Films of the year. Each December, since that of 1930 in which this informal. but highly valued, listing was inaugurated, the members of the staff of this magazine have been convinced that the quality of personal filming has improved very distinctly in the course of the preceding twelve months. Each of these five annual stock takings of amateur product has been searchingly analyzed to discover new tendencies in personal picture making and new applications of individual filming.

As in other years, it seems now to MOVIE MAKERS that the general average of the 1935 films submitted is higher than the earlier averages. Unlike other years, it does not appear that in 1935 so many new tendencies or new applications have been observed. Rather, it seems that. within more or less familiar categories and following already developed methods of procedure, there has come a surer hand and a more incisive understanding of cinematic tools and that, because of this sureness and incisiveness, film amateurs and practical filmers are decidedly more fluent in saying what they have to say by means of their art.

For the first time, Kodachrome footage has been considered for this listing. It is interesting to note that it has secured five of the eighteen honors—or about twenty percent. Kodacolor is represented by one selection and 8mm. by one. The large use of color by these highly capable personal filmers would indicate that polychromatic movie making will more and more engage the attention of the best workers.

MOVIE MAKERS presents as the Ten Best Non Theatrical Films of 1935, in alphabetical order, with no distinction as to special placement within the ten chosen, these admirable products: *A Christmas at Home*, 550 feet, Kodacolor 16mm. with disc accompaniment, by Edmund Zacher, II, ACL, of West Hartford, Conn., an affectionately made record of the "narrow things of home" at Christmas time, fairly bristling with cinematic effects and surmounting with ease and finish any handicap of interior lighting for the medium chosen; *Adirondack Adventure*, 400 feet, black and white 16mm., by Frank Gunnell, ACL, of West New Brighton, Staten Island, N. Y., a suavely photographed and sprightly family record, being the adventures of Mr. Gunnell's very young son in camp in the mountains with his father and mother; *Children Grow Up*, 1200 feet, black and white 16mm., photographed by Charles J. Carbonaro, ACL, of New York City, and produced by The Religious Motion Picture Foundation, basically a social treatise about family life, but offered in dramatic form with young people enacting rôles admirably in a tale making intelligent use of parallel action and evidencing not only sound photographic ability but also a capable directorial grasp on the part of its maker; *Christmas Nuts*, 400 feet, Kodachrome 16mm., accompanied by a sound on film negative, by Paul Braun and Howard Goodman, of Baltimore, Md., an ambitious and well carried out experiment in filming puppets in color, in which the creators present a clever tale of animal adventures suitable for children; *Dummy Walks Out*, 100 feet, black and white 8mm., by M. P. Gamber, ACL, of Chicago, Ill., and Walter Mills, ACL, of New York, N. Y. a delightful study in brief footage of the untoward end that may come to a bridge game, if any guest is "dummy" too often, employing the 8mm. medium brilliantly and telling a short episode with genuinely subtle methods; *Fishers of Grande Anse*, 300 feet, black and white 16mm., by Leslie P. Thatcher, ACL, of Toronto, Canada, a cinematic study of the highest order, with impeccable and often very striking photography, showing the primitive ways of men and women who live from the sea; *In the Beginning*, 800 feet. black and white 16mm., accompanied by discs, by F. C. Ells, ACL, of Yokohama, Japan, the pioneer and superbly done effort in substandard—and, for that matter, probably in standard—filming in telling a Biblical episode cinematically, without using a human, dramatic story, offering what will probably take its place in the relatively small list of milestone pictures in the history of the Eighth Art; *Keratoplasty*, 800 feet, Kodachrome 16mm., by Henry M. Lester, ACL, of New York, N. Y., making use of the new color medium in setting forth the record, in macroscopic photography, of an experimental and demonstrative operation on the eye of an anesthetized rabbit and doing this with a competence in handling a new medium that ranks Mr. Lester well in the advance guard of surgical filmers; *London Terrace*, 400 feet, black and white 16mm., by T. W. Willard, ACL, of Bronxville, N. Y., a very competently handled film for the commercial exploitation of the New York City apartment house whose name it bears; *Ultima Thule* and *Peggy's Cove*, two related 400 foot, black and white 16mm. reels, by Edward A. Bollinger, ACL, and Mrs. Bollinger, of Buffalo, N. Y., constituting a most distinguished contribution to the list of motion picture place studies, and done with a photographic finish, care and excellence that will be the envy of every cameraman who sees them. These are MOVIE MAKERS choice of the Ten Best Non Theatrical Films of 1935.

Following its custom in previous years, MOVIE MAKERS presents eight pictures for the Honorable Mention category for 1935, with the knowledge that, while they did not receive the necessary number of votes to place them in the Ten Best grouping, they are, for one or more reasons,

[Continued on page 534]

Elizabeth R. Hibbs

Depth and contrast are desirable in gray winter scenes

Wintry sequences

FREDERICK G. BEACH, ACL

THOSE movie makers who are fortunate enough to live in sections of the world where, in winter, good old fashioned snowfalls are frequent have a wealth of scenic material at their command. Human nature, however, is such that those who have this outdoor wonderland spread before them do not always take full advantage of it. Perhaps they feel that the winter movies which they might make would be dreary and would not represent anything attractive or striking. A few ideas concerning winter filming may help these movie makers to find cine material really worth showing.

Let us start with the assumption that we can find the ideal conditions, a clear, bright day. If pictures are being made for purely scenic reasons, it is worth while to wait for such a day. If one cannot wait, then special conditions must be taken into consideration, and these will be discussed later on. A cold day usually follows a white snowfall, and not only is the landscape painted with a fresh coat of pure white but the snow will be found in piles where householders have shoveled it from walks and driveways. The cold will cause steam and smoke from chimneys to stand out and the breath from horses and men alike will be visible.

Lighting for such shots is the most important consideration. Usually, one can get the sunlight on the snow banks and white laden trees so that it makes them stand out with the familiar back lighting or gives enough highlight and shadow to make nice modeling. A set of footprints in the fresh snow can be made to stand out beautifully if the camera is approximately at right angles to the path of the sunlight and if the exposure is enough to give transparent shadows. That is, expose fully so that the shadows will not be inky black but will show some detail. Perhaps it will be possible to shoot the footprints as they turn the corner of the house, and the scene can be made with the sun shining almost directly into the camera, the lens being protected, however, by the shadow of the house. Here would be a chance to stop down and get the sunlight sparkling on the snow with somewhat of a moonlight effect. Remember that snow pictures made with the sun behind the camera are certain to be flat and uninteresting. Shadows make the picture.

One of the most attractive shots for a winter film, and, unfortunately, one of the hardest to get, is a scene of a chimney with a gentle curl of white smoke against a darkened sky. After the chimney has been found and the householder's cooperation has been enlisted so that smoke will be forthcoming, find a spot for the camera which will give a good composition. If possible, arrange the scene so that the end of the roof will be in the picture and a background of trees also will be included. The chimney itself and the smoke are best depicted against a blue sky which is darkened by a rather heavy yellow or red filter. Try to arrange the viewpoint so that the sun will light the smoke but will not shine directly at the camera.

This brings us to the use of filters in winter. It is a pretty good plan to tone down the sky in order to produce a contrast between the white landscape and the expanse of sky. Medium yellow filters do this satisfactorily in most cases and the red filters work wonders for special shots. The latter will give rather extreme overcorrection, though, and should not be used too often, or the charm of the effect will be lost. Another good friend is the green filter for use with panchromatic films. Often the evergreens which form a part of so many winter scenes are a dull black in the finished picture. A far better rendition will be had through the use of the green filters which lighten the dark green foliage.

Snow is an excellent reflector to use when taking closeups and semi closeups of people. It throws back much of the sky light and helps to prevent the severe and unpleasant shadows under hat brims and on faces. A neat treatment which can be applied to closeup portrait scenes is to make the shot from as near the ground as possible and to have the subject either sit or kneel in the snow so as to bring his face as near the snow's white surface as practicable. This brings the reflector and its helping light close to the subject and eliminates the worst of the shadows. In such cases, it is best to have the light somewhat to one side of the camera, not directly behind it. As a matter of fact, it is poor policy to have the sun directly behind the camera for any kind of black and white shooting. It is the most uninteresting sort of lighting that one can possibly use. Try a few shots of people in which the sun is behind the subjects at a forty five degree angle. If you can find a nearby tree that will serve as a lens shade, so much the better. Again, be sure to expose for the shadow side of the subject, otherwise you will have a fine silhouette. Speaking of silhouettes, here is a fresh field for attractive winter shots. If you like winter tramping in the country, you can doubtless find a lovely little stream with an open pool. Try a silhouette shot of somebody standing on the edge of the pool with the sun behind him. Then, stop way down and, in a second scene, try for the moonlight effect.

There is real motion to be found in scenes of the sun sparkling on running water and on bits of smooth ice. Snow crystals perform beautifully, and the movie maker equipped with extension tube outfits for macroscopic work can make some fascinating pictures. That is a rather specialized field in which the ingenuity of the cameraman really

[Continued on page 540]

There are ways to give photographic charm to them all

Imagination in films

JAMES W. MOORE, ACL

GOOD lighting, camera angles and compositions, matters conceived by the imagination of the cameraman, are still the fundamental means of expression in motion pictures when the unusual or dramatic effect is looked for. No amount of technical "gadgetry" can substitute for these basic talents.

The League member had asked how he might get "unusual" effects in his films and had added, as if it were a shameful confession, that he used only the simplest kind of 16mm. camera—or maybe it was an Eight. No fades, no back cranking, no dissolving shutters, no multiple speeds, no split screen, no hot and cold running water. This was his plaint, limited only by the number of esoteric gadgets he could call to mind. It was an old, old story to the continuity consultant and one which often left him discouraged. This time it left him mad instead—not at the member but at the mechanical age which had fostered this childish faith in the substitution of machines for imagination, gadgets for good hard work.

Thus it was he had set down the straightforward statement which stands at the top of this discussion. Later, when the feeling of indignation had passed, the consultant began to wonder if his categorical pronouncement was as correct as he first thought it was. Dissolves, split screen effects, multiple exposures *were* mighty handy things on occasion, even if they did tend to be over or improperly used by many cameramen who had them at their disposal. Perhaps one had better do a little checking directly against some films. The Ten Best selections were coming up, and there would be plenty of material to prove or disprove the consultant's dictum. Here are but some of the things he found.

LIGHTING: On outdoor shots, where the effects of good lighting depend on sensitive selection of viewpoint, the consultant found examples too numerous to mention of shrewdly chosen back and side lighting. From these scenes, each film gained brilliance, luminosity, moving shadows and effective depth, all qualities which added to their dramatic value. Always generally pleasing, on many occasions one or more of these effects was used with imagination by the producer to get just the result he had conceived. Specifically, one thinks of the dim, unreal light of early morning or the long shadows and wavering reflections of evening in *Peggy's Cove*. Here, lighting was used by the cameraman to create nearly the whole beauty of scenes as striking as any that will ever reach the screen. Again, in the second part of this reel, which concerns itself with Evangeline Land, one cannot help but feel the brooding somberness of all the early scenes and the sunny charm of the latter ones—as the film's treatment moved from the sad history of the past to the bright friendliness of the present. Still other examples of imagination interpreting nature through the simple selection of appropriate scenes are the opening views of the heaving waters of *In the Beginning* and the closing shot (in color) of the Peace Bridge between the United States and Canada from the new version of *Under the Maple Leaf*. In the one there is all the dim mystery of creation's dawn, in the other the warm splendor of sunset outlining the bridge which terminated a trip and the film of it.

Once indoors, control of lighting becomes convenient, and in the long parade of Ten Best films and contestants one found innumerable examples of brilliant work. We think, for instance, of the growing intensity of red tone as, in the color film, *Christmas Nuts*, the wicked old wolf grows angry at missing the two young squirrels, his intended victims. Here was an effect which could be filmed with the simplest camera made, but which was implicit with dramatic value and punch. All it took for its making was the imagination to think of doing it. Or again, there was the cyclorama which was lighted with a deep midnight blue to give a striking silhouette to the little cabin in the woods in some scenes and a bright background to others. In *A Christmas at Home*, color was used again with telling effect as the producer slipped moonlight green gelatines over his lights to simulate moonlight shining into a room. At the conclusion of *London Terrace*, a definite feeling of strength and safety was imparted by the slowly pacing watchman silhouetted against the warm light of the apartment entry, while in *Y West Side* one could not miss the cleanliness of the cafeteria accented as it was by brilliant highlights on the chromium fittings and glistening glass shelves. We have still to see the camera, even though it be of the simplest make, which could not encompass any one or all of these unusual effects.

This rare quality gets results with little equipment

ANGLES: It is probably true that any scene filmed from a camera position other than those to which we are accustomed will have a certain arresting effect and may be called an angle shot. It is not true, however, that every so called angle shot will be a good one or that the effect it imparts to the film will be desirable. To be lastingly good, and not just a temporary novelty, scenes must be filmed from a camera position or angle which means something. The effect of the camera angles must be to integrate the subject matter of a film and not to disintegrate it. These same standards

[Continued on page 548]

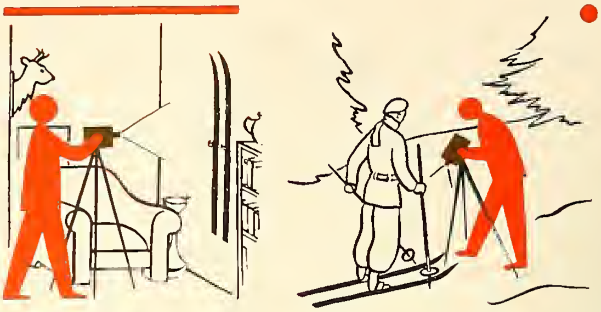
Light and shadows made this scene — not trick gadgets

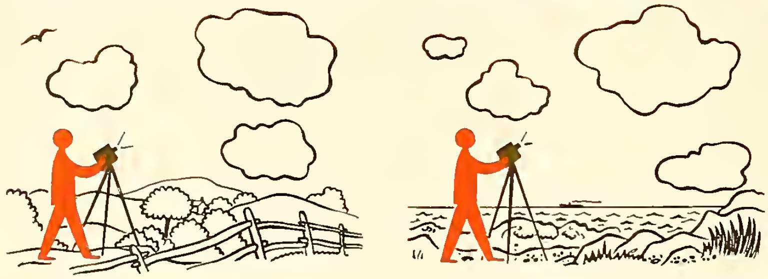
Ewing Galloway

Simple bridges for cine gaps

Examples of easy substitutes for a dissolve or fade

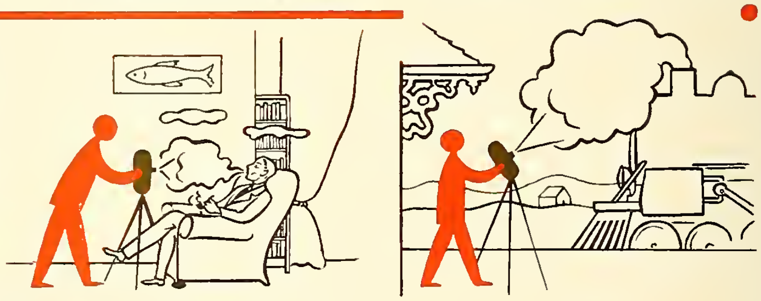
Fades and dissolves are not the only ways to secure smooth transitions from one sequence to another. Closeups often will serve this purpose. For example, a closeup of a pair of skis on the study wall could end one sequence and a closeup of the same skis in use on the snow could begin another.



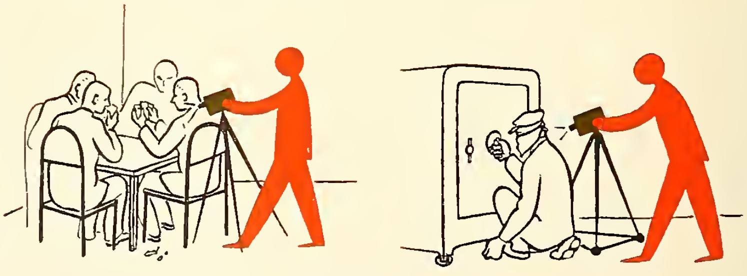


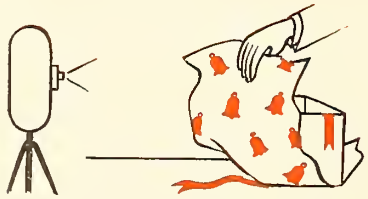
Another connecting link between two sequences is some view, very general in nature, such as clouds or water. One sequence in a scenic could close with a tilt upward to a cloud formation and the next sequence could begin with a tilt downward from a view of similar clouds. The end of the tilt reveals the new subject. The shift may be so smooth that few will detect the change in the clouds.

Close shots of smoke can be used in the same way as the scenes of clouds, with the advantage that the smoke is easier to control. At the end of a sequence of a man planning a fishing trip, the subject in the scene might blow the smoke from his pipe past the lens, obscuring the view. The next shot would be a closeup of the smoke from the train that will take him on the trip. When the smoke blows away, or the camera is "panoramed" past it, the train is revealed.

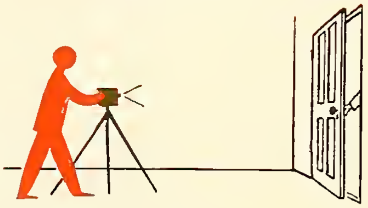


The closeup that has dramatic significance is also an effective bridge over a shift in time and place. Here, after a run of bad luck at cards has been established, a closeup of a losing hand ends one episode in a photoplay. The audience knows that the loser has no money. What will he do? A closeup of hands working the combination of a safe answers the question and opens the next sequence. The camera might travel backward to reveal a full view of the scene.

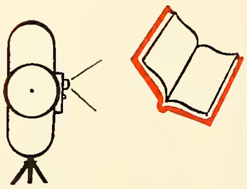




The equivalent of a fade out can be made by arranging the shot so that some object is brought forward to obscure the scene. Here, the wrapping of a Christmas gift does the trick in a holiday reel.

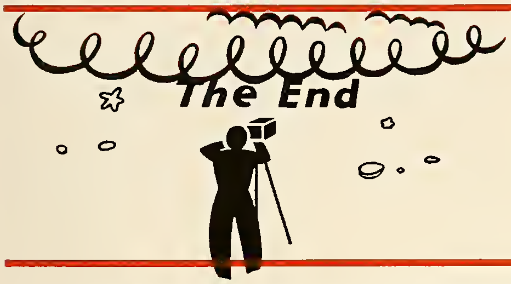


Closing a door, if it fits the picture, also will produce the effect of a fade out. A door could be closed, cutting off the view, at the end of one scene and another could be opened for the next shot.



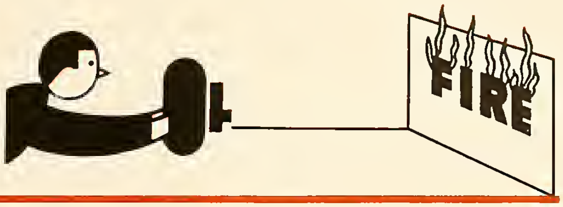
An opening book is an excellent device with which to begin a picture, and a closing book makes an effective finish. If reading a book fits in with the continuity, the effect will be much smoother.

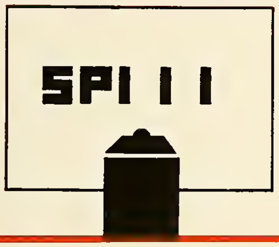
Tricks for the titler



Perennially attractive is the title that appears to have been left impressed on the sand by a retreating wave. On the screen, the waves are seen rolling in, and when, in a close-up, the surf withdraws it leaves the title wording molded on the wet sand. This is done by marking the letters on the sand near the surf line and then, by holding the camera upside down, filming the action as an incoming wave obliterates the wording. When the strip is reversed end for end, the title appears after the wave.

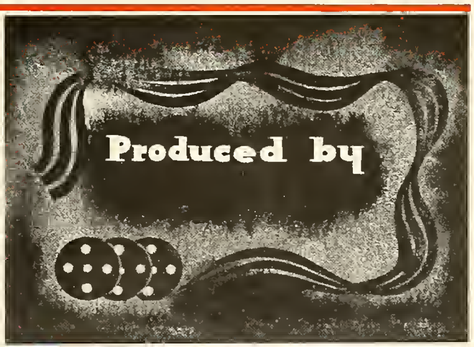
A large number of trick titles can be produced by the simple expedient of holding the camera upside down and taking reverse motion. Another, for example, is the fire title in which the flames seem to burn in the lettering. This is accomplished by holding the camera upside down, shooting sufficient footage of the title and then igniting the paper on which the wording is lettered. Variations can be produced by arranging the setup so that the letters alone are easily inflammable.



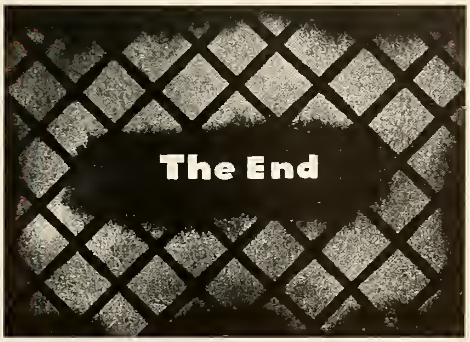


When a title wording is short and denotes action, such as the title, *Speed*, a lively effect can be produced by using wooden letters lined up on a horizontal title card. The letters should be placed with the narrow edges toward the camera. Shoot a few frames, then stop the camera and lay the first letter down so that it may be read. Shoot two or three more frames and continue this procedure until the word is completed. One must arrange a support that will hold the camera above the title card.

Have your name lettered in white under the wording, *Produced by*, cut out the title background and mount it centered on a piece of cardboard that will fit a small titler. Then, you will have a personal credit title ready for filming. The background is planned to fit the camera field of the small titlers. If the lettering is done neatly and if the background is mounted carefully, a title unit will be produced that could be used for as many films as desired. Simple lettering would be best.



Below is a title, *The End*, ready to be cut out and filmed in a small titler. A series of reel number titles can be made by cutting out the black strips at the side and pasting them in succession over the area occupied by the wording, *The End*. Trim and paste the strips neatly.



End Reel I

Reel 2

End Reel 2

Reel 3

Fox

At the left is a composition appearing in "Dante's Inferno" and below is the eruption of Vesuvius as seen in the climax of "The Last Days of Pompeii"

Critical focusing

Technical reviews for the amateur cinematographer

"Midsummer Night's Dream" ■ Warner Brothers. This long awaited picturization of the Shakespearian fantasy is very beautifully handled by Max Reinhardt. The technique employed has not only preserved, but enhanced, the dreamlike quality of the original.

Camera work: In a film of this nature, one rightly may expect the perfection of many forms of cinematic illusion, and such effects are introduced most appropriately. Of course, many of the tricks employed are beyond the range of the amateur, but one of the most effective, because germane to the plot, is the transformation of Bottom into the ass. This is done simply by a carefully timed lap dissolve, such as many 16mm. workers could perform. At the moment of dissolve, a slight diffusion is introduced, which enhances the effect. The work here is well worthy of study as, indeed, is the entire film from this viewpoint.

Music: Mendelssohn's music, originally composed for the play, is introduced with delightful effect, as is additional music by the same composer. The humorous paraphrase of the Wedding March, which accompanies the infatuation of Titania for Bottom, is an excellent example of this form of commentary. A most interesting union of cinematic with musical effect occurs in the abrupt interruption of the music for the dance of the low comedy characters when they discover that their audience has fled. At the instant the music stops, a single frame of the action is duplicated for several feet by means of a trick printer. The effect of the feet of the dancers suspended immovably in air is very ludicrous and well depicts their surprise.

"Top Hat" ■ RKO Radio. *Treatment:* A suave treatment of the main title assembly, which is not beyond the reach of any imaginative amateur to paraphrase, will be found in the opening footage of this wholly delightful vehicle for Fred Astaire and Ginger Rogers, the current cinema's First Dance Team. First there fades in the introductory legend, "Radio Pictures Present," placed well up on the title card. Then, as the names of the two principals quickly fade in below to complete the title, each character is symbolized by his own dancing feet, flashing across the title area in a double exposed closeup. With this complete, the entire design gives way to the name of the film, seemingly lettered against the background of a single gleaming top hat. But, as one finishes reading the film's title, the wording fades away and the camera draws back to reveal the top hat as a real one, set neatly on the head of an English clubman. From this transition, the continuity moves smoothly into the body of the film.

"The Last Days of Pompeii" ■ RKO Radio. *Models:* As in most current spectacle productions, this picture offers varied examples of the use of models, notable among which are those of Vesuvius and the giant statue of the gladiator in the Pompeiian circus. Vesuvius erupts fairly creditably, but there is often something unconvincing in the combination of the foreground, life size action and Vesuvius belching fire in the background. When the giant statue in the arena crashes, the model was filmed in slow motion to give an effect of ponderousness and reality. The handling of the whole "destruction" section of the film is worthy of critical study.

"Dante's Inferno" ■ Fox. *Lighting effects:* The movie maker who sees this picture probably will be more interested in the combination of lighting and scenic effects in the section of the film depicting the traditional inferno than in the rather lumbering handling elsewhere. It appears that the infernal region is a place of beautifully planned compositions, lighted with striking arrangements, producing weird illusions and, at times, very compelling effects of stereoscopic depth. In one case, the damned souls drifting in the nether regions are represented by models, evidently wired to an overhead trolley that circles them through the scene. The result is very convincing, for the model figures of men and women are so lighted and partially obscured in the haze of hell that a viewer scarcely can detect that they are not living people.

"Transatlantic Tunnel" ■ Gaumont-British. *Double exposures:* Of possible practical value to non theatrical movie makers are the numerous examples of double exposure used in the scenes of television in this drama of engineering in the future. What purport to be television screens are used in a number of scenes and under varying lighting conditions, but the double exposed images of speakers on them are so well handled that the illusion is very credible.

Models: Of less immediate serv- [Continued on page 546]

RKO Radio

RKO Radio Pictures

"Becky Sharp" has examples of color ideas here offered

Color fundamentals

NATALIE M. KALMUS

Theory of color by color director of Technicolor Corp.

COLOR photography is, to my mind, one of the greatest achievements of the ages, and it is gradually making the universe color conscious. Through it, people are beginning to realize that color plays a very important part in the lives of each and every one. We always have been surrounded by color but have taken it as a matter of course and have never stopped to analyze or to realize its great importance. Entirely natural colors appear unnatural to some people when they see them on the screen. For example, the blue shadows of the early part of the day take on, in the late afternoon, a purple quality which will change a red colored brick building to one of magenta shade. These colors do exist, yet to one untrained to fine gradation in color such subtle differences are not apparent. To him it is a "red" building and shadows are simple "dark spots"; but the color camera photographs the truth and records the colors which the untrained eye has not observed. Therefore, the untrained movie maker may find himself startled by something on the screen which appears unnatural to him but which, to the color conscious beholder, is perfectly natural. In this manner, color photography will gradually train the casual observer to realize these hues which are continuously around him but which heretofore have been lost to any but the color trained eye.

Beyond a doubt, color is paramount to the life and happiness of all human beings. Emotions rise and fall with the use of color, our dispositions continually are influenced by the colors which are about us; consequently, we can help to make or mar our existence by the colors which we select to surround us in our daily life. Feelings and emotions are accompanied by correlated color. Therefore, by changing a color influence, a change will be produced in the emotions. Just so in color motion pictures.

When we receive the script for a picture, we carefully analyze each sequence and scene to ascertain what dominant mood or motion is to be expressed. When this is decided, we plan to use the appropriate color, or set of colors, that suggests that mood, thus actually fitting the color to the scene and augmenting its dramatic value.

In order to apply properly the laws of art in relation to color, we must first develop a color sense—in other words, we must become "color conscious." We must study color harmony, the appropriateness of color to certain situations, the appeal of color to the emotions. In this way, we help tell the story by using colors that are subdued or depressing, enlivening, gay or riotous, to coincide with the story as the plot emotionally rises and falls.

Red, orange and yellow are called warm colors and have an energizing action upon us; to the contrary, the cool colors —blue, green and violet—give a distinctly soothing effect of repose, ease and calm.

Beside these points, it is most essential that we have *color separation* and that we forever be conscious of *color juxtaposition.* Color separation refers to the fact that, when one color is placed in front of or beside another color, there must be enough difference in their hues to separate one from the other photographically. For example, there must be enough difference between the colors of an actor's face or costume and those of the walls of the set so that the actor will stand out. Otherwise, he will become indistinguishable, as is a polar bear in the snow.

Because of the general warm glow of flesh tints, we usually introduce the cooler tones in the backgrounds, but, if we find it advantageous to use warmer tones in the set, we handle the lighting so that the particular section in back of the actor is left in shadow. This gives a cool contrast to the faces even though we have a general feeling of warmth in the room. When there are a number of players, all wearing differently colored costumes, it is necessary to disregard those

[Continued on page 543]

Andre LaVarre

Color remade

ARTHUR L. GALE, ACL

Suggestions about methods of editing polychromatic film

ALL real movie makers have had the experience of viewing, with that curious emotion compounded of disappointment and elation, their rolls of cine film as they have come back from the processing station. That combination of self criticism (caused by the inexplicable failure in some of the best scenes) and self satisfaction (due, not infrequently, to unexpected successes which we only hope we can achieve so miraculously again) seems inseparable from the true spirit of movie making. Those filmers who have carried the cine process to its final conclusion and have seen the same material take a happier form on the editing table have experienced the second keenest joy in movie making. This pleasure is more stable and more lasting; it is longer lived and more satisfying, for, through the editing process, one may be certain that he has made the most of the material he has produced.

Editing color film, it seems, offers an even richer reward than editing black and white. A color film improves markedly by the elimination of the less desirable scenes—especially the badly underexposed shots. Parenthetically, the improvement is so noticeable and so satisfying that it is well worth while to eliminate even those underexposed scenes that one has retained because they seemed essential for one reason or another. Just cut them out and screen the film without them; you can always put them back, but the chances are that they will stay out once you have visual proof of the point.

Kodachrome seems to be more sensitive to scratches, abrasions, finger prints and damage from faulty splices than black and white film stocks. Perhaps it is that the clarity of the grainless image on the screen makes such defects more noticeable. Perhaps it is that the movie maker, being conscious of having paid more money for the film and knowing that, at present at least, duplicates cannot be had, consequently views color pictures more tenderly and more anxiously. For any one of these reasons, movie makers would want to edit their color rolls with extreme care and to keep handling and recutting at a minimum.

It is effective to intersperse sequences of pastel or quietly colored subjects, such as the one illustrated below, with sequences of more vivid hues, as in the scene shown above.

If a fairly elaborate continuity has been planned, if the film is much over a 400 ft. reel in length or if, because of a hodgepodge nature of the material, extensive cutting will be advisable, then it is best to tackle the job in the same way as in the case of black and white. One would break the reel down into its component scenes and reassemble them according to whatever editing system he has adopted. Clean hands, care in keeping the film clips off the floor and a neat, consistent system will prevent damage. If the weather is warm or if one's hands are inclined to perspire, it would be best to wear white cotton gloves, for it is very easy to impress a finger print on the emulsion side of the film when one is testing a splice.

If, however, the footage is comparatively short, if the subject is a simplified, unified one—perhaps a scenic—or if a careful continuity has been followed, it may be practical to avoid disassembling the film and to edit the picture on the rewind. This may seem to be the lazy man's method of doing the job. However, by using this method, one can keep handling the film at a minimum, and the whole job will always be under control with little or no danger of damage to film clips during intervals in the editing.

First would come the preliminary examination of the film. After cleaning the projector gate, screen each 100 ft. spool slowly and make notes of shots to be eliminated and of the changes that suggest themselves. Since the picture will not be cut up scene by scene, it is important that this part of the job be done carefully and with mature consideration of each point. Start with the roll the footage of which, for the most part, will be at the beginning of the picture, and continue in this order to the last roll. With this system, there is no need for the elaborate cross references of the more complete editing methods. The list of editing instructions, which follows the order of the scenes as they come on the rolls, might run something as follows:

Roll one.

1. Cut out bad "pan."
2. Hold brown trees for autumn sequence.
3. Put long shot of river first. (Use it as opening).
4. Shift order of shots of the river bank.
5. Cut out

[Continued on page 537]

Andre LaVarre

Amateur clubs

JAMES W. MOORE, ACL

New York is host ■ More than two hundred interested movie makers attended the second annual Guest Night program recently offered by the Metropolitan Motion Picture Club at its headquarters in New York's Hotel Pennsylvania. Featured on the program was the presentation of *Mr. Motorboat's Last Stand*, a 1933 Ten Best award winner by John Flory, which was made available through the courtesy of Theodore Huff, ACL, coworker with Mr. Flory on this famous experimental opus. *Hooked*, an 8mm. production of the Grand Rapids Movie Makers, a Ten Best winner of last year, followed and was accompanied with a short discussion of its trick work by Walter Mills, ACL. *Children Grow Up*, a film story recently completed by Charles J. Carbonaro, ACL, for the Religious Motion Picture Foundation, and two outstanding pictures from a late West Coast contest concluded the screen part of the program. A discussion and demonstration of interior lighting for home movies by Edwin Schwarz, ACL, rounded out an evening of entertainment and instruction.

Cincinnati shivers ■ With all shooting and editing completed, the Cincinnati Cine Club, in Ohio, awaits the premier screening of its first production, a feature length drama of oil rights and big business entitled, *First Option*. The film will be presented before an audience that will be gathered by invitation on December third at the Taft Theatre, in Cincinnati. The last major sequence in the film to go before the cameras was a garden party as pictured below. Seemingly sunny and warm, as befitted the summery clothes of the players, during this part of production the weather had already turned crisp and chilly, so that all members of the club are now well aware of the true sacrifices which must be made in the cause of cinematic art.

Fish for filmers ■ In California, members of the Los Angeles Cinema Club met recently with the Sunkist Movie Makers of the San Gabriel Valley as guests of the latter organization. First on the program of events for this gala meeting was a trout dinner, preceded by trout fishing, if desired, at the Rainbow Angling Club, in Azusa, home town of the hosts. Following the dinner, all members of the two movie groups convened for a program of cinematic interest which included a screening of *Indian Ceremonial Dances*, a member's film from the Sunkist club which was reported to picture, in color, parts of Indian dances never before recorded; *San Diego Fair* and *Early Days in Santa Monica*, Kodachrome sound on film productions by Fred Champion, ACL; an unnamed sound on film record by Richard B. Stith, ACL; a documentary picture of England's Silver Jubilee, by Major Rutland. The Los Angeles club's grand contest for all members' films will be concluded and judged this coming month.

Latest news of group activities and photoplays

Eights in aisle ■ The Chicago Cinema Club, ACL, hung out the S.R.O. sign on the occasion of its recent 8mm. night, according to the report of H. G. Aschoff, vicepresident of this veteran movie group. Featured on the successful program were *Hooked*, by the Grand Rapids Movie Makers; *Dummy Walks Out*, by M. P. Gamber, ACL, and Walter Mills, ACL; *Pictorial Events*, *Brookfield Zoo*, *Let's Hope* and *The Gentle Art of Hydroplaning*, by Mr. Aschoff; *San Diego Exposition*, by Mr. Fitzwater. A complete display of commercial and homemade 8mm. equipment and gadgets, and member demonstrations of 8mm. trick work, rounded out the evening. At a later gathering, the Chicago club was entertained *en masse* at a buffet supper and a program of amateur filming interest by Charles Bass, genial proprietor of the Bass Camera Company, well known Chicago dealers.

Expert data ■ In Washington, D. C., members of the National Capital Cinema Club opened their new season by attending a discussion of current developments in color cinematography given by Dr. C. E. Kenneth Mees before the United States Bureau of Standards. Dr. Mees, as director of the Eastman Kodak Company's research staff, was the man who first introduced Kodachrome to the photographic press at a preview demonstration in Rochester and he later outlined the fundamentals of the process in an article prepared for Movie Makers first presentation of the film.

Multisided film ■ At a recent meeting, opened to guests of club members, the Movie Group of the Telephone

[Continued on page 548]

Shooting a garden party for "First Option," club opus

Cincinnati Cine Club

Growing money

BETH BROWN, ACL

Odds and ends and titles made this theatrical subject

HAVE you a shot of a baby alligator, a big red rooster, a white snow bank, a Carolina cotton plantation? Sounds like a hopeless hodgepodge, doesn't it? But here are the ingredients of a fine film.

Have you any old scenics you want to make new? Any bits of film, any snips, any scraps, any left overs accumulated throughout your years of picture making that are the bane of both your vaults and your vocabulary?

Well, don't be discouraged. We're going to clean house and make a scenic of our findings. And it's not to be an ordinary scenic either. We're going to sound a blatant note in these days of depression and give our picture the provocative title, *Growing Money*. And then, most blithely, we'll proceed to show in pictures just how this miracle can be performed. Here are the plan and the titles as I prepared them for a Walter Futter Rarebit, released by Pathé. It is only necessary for you to find, or to make, the scenes to fit. If it is not convenient to obtain the material in some cases, you can prepare similar titles carrying the same theme but fitting the available shots.

Main title: *Growing Money.*

Try to get a humorous line drawing of money growing on trees or raining down from the sky. Fade out and into:

Title (1) *A bank isn't the only place where you can plant your money and watch it grow—*

Get a couple of scenes of a bank building. Most banks can be had. Fade out and into:

Title (2) *Snow banks yield Christmas trees—and Christmas trees bring cold cash—*

If you like, cut this title in two and insert a variety of winter scenes after the first half and before the second. Then insert the second half of the title and follow with shots of a forest being felled, Christmas trees being hauled through the woods, or any scenes that are in keeping with the Christmas tree theme. (If you use the wording for one title only, then include fewer scenes). Fade out and into:

Title (3) *Making your roll out of cotton—pretty soft—*

A long shot of a cotton plantation would follow. Or perhaps you would prefer to begin this sequence with a closeup, showing a pile of cotton in a bag. Again the title can be cut in two, with a long shot following the first half and a closeup coming after the second half. A magnified study of a cotton plant or a scene of a little colored boy sitting on a bale of cotton preceding the words, "pretty soft", never fails to bring a laugh. Fade out and into:

Title (4) *Easy pickings with the suction picker—*

In this shot, the cotton was shown being picked by machinery. You can show your cotton being hand picked. But be sure to change the title accordingly. Fade out and into:

Title (5) *Invest in farm stock—here's a live proposition—*

Insert two or three shots of sheep. Fade out and into:

Title (6) *—and the wisest lamb can be fleeced for a fortune!*

Show sheep being shorn. Fade out and into:

Title (7) *The wise bird raises ostriches to sell the feathers—*

Show an ostrich farm. (If you can't get the farm, you may be able to get adequate material at the "zoo." Failing that, use another bird and adapt the title accordingly.) Fade out and into:

Title (8) *—and the ostrich gets it in the neck!*

Insert a closeup of a particularly vain old bird strutting his stuff. Fade out and into:

Title (9) *Here's a paying business—skinning silver foxes for gold—*

Various shots of fox farms. Fade out and into:

Title (10) *Alligators may be homely—but they bring a handsome profit—*

Follow with several scenes of a Florida alligator farm. If you're miles away from Florida, there's sure to be an alligator splashing about in the tank at your home town "zoo." Fade out and into:

Title (11) *When this big baby wakes up, he'll be a pocketbook in a lady's arms—*

Insert a closeup of a "pippin." He's so ugly, he's beautiful! Fade out and into:

Title(12) *Anybody can get stuck on cactus—*

Follow with a panoramic desert shot. Fade out and into:

Title (13) *—but the native sells it to the rope factory for a bunch of dough!*

Splice in a scene showing the

[Continued on page 545]

R. I. Nesmith and Associates

Title it: Making your roll out of cotton — pretty soft

We want a picture and not merely a blackened surface

Lynwood M. Chace

Things people ask us

ROY W. WINTON, ACL

Starting a series of simple answers to cine questions

IT IS difficult for most of us amateurs to realize how very completely the whole business of photography and cinematography is a dark mystery to those of our friends who have not adventured at some time or other with a camera. Why this is so is not very easy to determine. People of the modern world are accustomed to machinery, and almost everybody—at least every man and boy—has a working idea of the operation of an automibile or of a radio set. Perhaps it is because photography and cinematography are believed to be largely optical concerns and, only to a lesser degree, mechanical matters that the mechanically minded Twentieth Century still has a blind spot with reference to them compared to its average working knowledge of the world's commonly used machines.

The fellow who does not own a motor car or a radio is nevertheless able to discuss these instruments of modern communication and to feel at ease in the midst of a group of his friends who are talking about differentials or frequencies, but the man who has never owned a camera, either movie or still, closes up like an oyster when exposure and focus are mentioned. He is probably bluffed by what he considers the inscrutable optical factors involved.

Every movie maker, whether he is aware of it or not, is a genuine puzzle to his non photographic acquaintances, because he is dealing with something about which they know little beyond a few terms that have for them no real meaning. They wonder "how he got that way" and, while they do not always try to draw him out about his hobby, they cannot conceal a curiosity about it. If he tries to satisfy that curiosity by discussing things that are, to him, commonplace—such as stop numbers, focal lengths of lenses and film speeds—he realizes that he is talking Choctaw. If he tries to answer casually, his friends give him the idea that he is putting them off. Either way, he gets nowhere.

Movie amateurs, as a class, are no dumber than the rest of their fellow citizens, and not infrequently they get the idea that they are a step or two ahead of the average mine run. Since it is not highly probable that the rest of the world will make undue haste to learn cinematic jargon, it ought to be possible for us amateurs to use the intelligence which we believe we have to explain the fundamentals of our hobby in the other fellow's language. If this is possible, it will save all of us many awkward moments.

Just as no father and mother can predict the questions their offspring will fire at them, so can no movie amateur guess what his best non photographic friends, in a confidential moment when they are not trying to seem intelligent, will ask him about picture making, both still and cine. The worst of it is that these friends are not morons who never could understand anything, if it were explained by the best teacher in the world. On the contrary, they are above the average people who can, in about three questions, reduce us to a splutter of technical terminology or else make us violently eager to talk about the weather instead. The trouble must be with us and not with them.

I got tired of occupying the uneasy end of these situations one day recently and said to a friend of mine, who had made several passes once or twice previously, and whom I had managed to ward off,

"Have you got the patience to listen while I try to explain this thing to you in non technical terms?"

"I dare you to," was his grim answer.

I knew that this would be a man's size job and that a record of it might come in handy later, so we got a stenographer to take down a verbatim record of question and answer. Her notes, with the "ers" and "ahs" taken out and with the series of "Q's" and "A's" changed from the random order they actually took to something more logical, are offered here in the hope that they may serve other movie makers who are called on to give an abbreviated course in photography and movie making over a couple of cocktails.

Well, let's start with an easy one. How do you take a photograph?

You use a light tight box with a hole in it. You use a substance inside the box that light will affect, although this effect will become visible only under later chemical treatment. This is as much a mystery as is the way a steel horseshoe can be affected by an electrical current, the effect not being apparent until the horseshoe is brought into contact with another piece of steel. Finally, you use some method of controlling the way light acts on this mysterious substance.

Oh, I see.

Oh, no, you don't see, but you are too proud to say *what* you don't see. Come clean!

All right, let's start with the substance inside the box. What is it and how does it work?

Silver, in a specific chemical combination, is the best thing yet found for this purpose. We call the combination "silver salts". When light strikes it, something happens, and what photographers call a "latent image" is produced on the silver salts. If you think this sounds too mysterious, then tell me just what happens when the steel horseshoe is "magnetized". You can't tell the difference by looking at the silver salts or the steel, but both are different, and this difference will become apparent only with later treatment in each case. This substance inside the box being intended to produce a picture, and pictures being two dimensional affairs, the silver salts have to be spread over something thin and flat. For this purpose, celluloid is the most generally satisfactory thing yet discovered and, therefore, the substance [Continued on page 537]

The new Rhamstine Electrophot offers an extended scale

News of the industry

RUSSELL C. HOLSLAG, ACL

E. K. Range Finder ■ In these days of ultra accurate focusing for miniature negatives and for fast and telephoto lenses in movie making, the use of a good range finder is more and more to be desired. A new and very compact example of such a device is the Kodak Range Finder, offered by the Eastman Kodak Company, Rochester, N. Y. It will fit comfortably in a small pocket, ready for immediate use and, in fact, is provided with a pocket clip for that purpose. In viewing the subject through the Range Finder, one sees two fields in juxtaposition, and it is only necessary to turn the adjusting knob so that the upper and lower half of the split field coincide. The distance to the subject is then indicated by an engraved scale in the field itself, so that the reading is completed while holding the instrument to the eye. An attachment clip is incorporated for use on the Kodak Retina still camera but, of course, the Range Finder may be used with any camera, still or movie, whose lens has a focusing scale.

New Rhamstine ■ A new model of the Rhamstine Electrophot, a batteryless photoelectric exposure meter, has just appeared. This is known as the MSB and, in general appearance, compactness and finish, it resembles the MSA, its predecessor. However, the improvement in the new model lies in the fact that its scale has been extended and readjusted so that readings under difficult lighting conditions now are indicated very clearly, with better separation between the scale indices. The scale now has a very readable silver finish, with numerals in black, and it is arranged to give direct exposure readings for still and movie film of the kinds commonly used. Other conditions can be covered by reference to a chart attached to the meter. Further information about the meter may be obtained from its maker, J. Thos. Rhamstine, 301 Beaubien Street, Detroit, Mich.

Unipod No. 2 ■ A shorter and more compact form of the Da-Lite Unipod recently has made its appearance. The device, known as the Da-Lite Unipod No. 2 Camera Support, operates in conjunction with an adjustable strap, which is worn around the neck. The abbreviated unipod attaches to the tripod socket of the camera, while its lower end rests in a socket suspended by the strap against the chest. The supporting rod is adjustable as to length and clamps firmly in any position. Here is a means for securing a surprisingly steady picture without the use of a tripod. The device is but eleven inches long when not extended. It is not intended to supersede the regular Da-Lite Unipod, which is carried conveniently like a cane, but answers the need of those who wish something more compact. The manufacturers are Da-Lite Screen Company, 2723 North Crawford Avenue, Chicago.

Keystone ■ The new Keystone 8mm. camera and projector make up a very serviceable and yet moderately priced 8mm. outfit. The camera has the envelope shape already used in 16mm. cameras made by this company, but of course the 8mm. machine is smaller. Both peep sight and larger, folding, direct view finder are provided. The lens is an *f*/3.5 objective and is interchangeable with *f*/1.9 or telephoto lenses, which may be had as extra equipment. The camera is substantial and well made, and its threading is simple. The Keystone 8mm. projector has 200 watt, fan cooled illumination source and the cooling action continues when the still picture attachment is being used. A framing device and easily operated tilt in the base provide means for quickly centering the picture on the screen. The reel arms take regular 200 foot 8mm. reels, and the construction is sturdy throughout. An interesting feature is the relatively large feed and takeup sprocket combination, which is easy to thread. ■ An innovation in film reels, both in the 16mm. and 8mm. sizes, is announced this month by Keystone. The new reel is said to eliminate all necessity for inserting the end of the film into a slot in the hub. Instead, a flexible metal tape is attached to the hub by means of a swivel, and the end of the tape projects a short distance beyond the reel flange. At the outer end of this tape is a tiny spring clip to which the end of the film is attached; winding the film then proceeds in the ordinary way. Further details may be had from the Keystone Manufacturing Company, 288 A Street, Boston, Mass.

16mm. camera crane ■ A substantial camera carrier of skeleton steel construction is an aid now offered to the advanced movie maker for the production of the special effects achieved by the much advertised studio camera cranes. The device, which is known as the Barlab Camera Crane, is constructed in such a way as to permit full flexibility of operation. It bears the camera at one end of a structural arm which has an overreach of six feet. This arm, which is counterbalanced, swings on a pivot and will allow the camera to be placed at any height from the floor, from six inches to eight and one half feet. The camera is fastened to a tilting base by means of a tripod screw, this base being so arranged that it always remains parallel to the floor when the arm is raised or lowered. The camera may be tilted independently, if desired, by the use of a tilting and "panoraming" head. The entire crane moves smoothly on three rubber tired, ball bearing wheels. The base incorporates four leveling screws for stationary operation. The movement of the swinging

[Continued on page 555]

Answers the query "What's new?" for amateur and dealer

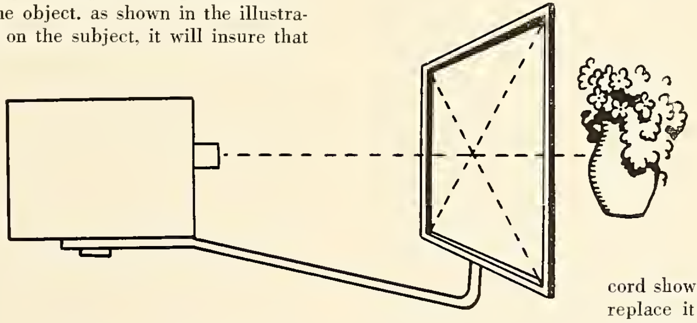
The clinic

FREDERICK G. BEACH, ACL

Technical comment and timely topics for the amateur

Practical editor ■ The time tried method of making an editing board by mounting pill boxes on a wooden surface is still a good one. Glue will hold the pill boxes in place. Another variation of this method is to make rows of auger holes in a half inch board and then to tack a plywood bottom on one side, thus producing rows of "cups" inset in the board. Film clips coiled in these holes are in a handy position for editing.

Framing closeups ■ Few 8mm. or 16mm. cameras have provision for determining the exact camera field at very close ranges. Since the best movie making technique includes many closeups, it is handy to have some device whereby one can be sure that the proper area is included by the lens. The simple frame illustrated on this page solves the problem very nicely. It may be made of wood or light metal and it may be placed at any suitable distance from the lens. Usually the most convenient position is the shortest distance marked on the focusing scale of the lens or the shortest distance the portrait attachment on a fixed focus camera will allow, since these are the distances at which most extreme closeups are made. To determine the position and size of the frame, so that it will indicate the actual camera field at the distance at which it is to be used, one may follow the method of centering titles that is given in *Making Better Movies.* The same information is offered in the League bulletin. *Titling technique.* The guide will not only serve for centering the object. as shown in the illustration, but, if superimposed on the subject, it will insure that the camera is placed at the correct distance. It is unequalled for use as a titler and will enable the movie maker to film parts of posters and signs without a complicated camera setup.



Frame device for determining exact field for closeups

Current clips ■ Here are a few clever ideas gleaned from pictures recently screened at League headquarters:

■ Scenes of black and white playing cards photographed on a light colored table were most effective in *Dummy Walks Out*, a 100 foot, 8mm. picture made by Walter Mills, ACL, and M. P. Gamber, ACL.

■ To make one of the interesting railroad shots in the current version of *Under the Maple Leaf*, Hamilton Jones, ACL, put his camera under the step on a Pullman car so that it was just above the rails.

■ Robert Ott, ACL, reports that he was nearly mobbed by curious persons when he filmed the lights of Times Square in Kodachrome but that he did get some fine pictures with an $f/1.5$ lens and normal speed.

■ Another striking night effect was secured by Hartley-Leonard Productions, ACL, in their recent film, *The Real New York*. They started exposing single frames in daylight and continued exposing them at regular intervals until darkness set in. The result was a gradual change from day to night.

■ Remarkably smooth pictures have been taken from a moving car by Edmund Zacher, II, ACL, who placed his camera on a tripod alongside the driver's seat. In his Kodacolor film, *Christmas at Home*, Mr. Zaeher found that bits of torn paper served very effectively as falling snow outside a window.

■ J. F. Hollywood, ACL, built his 8mm. film, *Opera Night*, around a child's dream and which involved magic. The tricks were accomplished by stopping the camera, holding the action, making the desired change in the subject and starting the camera again.

■ Venetian blinds opening before the camera served as a novel fade in for a 400 foot film, *London Terrace*, made by T. W. Willard, ACL.

■ Frank Gunnell, ACL, used half speed, normal speed and slow motion to point out how his strength waned in a scene of himself chopping wood in a vacation film.

Projection notes ■ Winter evening screenings mean extra duty for the projector, and a little time spent in checking the machine over is well worth the trouble. To do a thorough job, start with the cord which supplies the current. Look at the plugs and sockets to make sure that the wires are not worn or loose. Electrical connections for a machine drawing as much current as do some of the high powered projectors should be in first class condition all along the line, or else overheating may result. If the old cord shows any wear, it is best to replace it with a good grade of rubber covered wire. The next part of the electrical system to be gone over is the lamp. Although modern machines have a prefocused base for lamps, these sometimes allow shifting, and the efficiency of the filaments may be cut down considerably by an accidental movement. As the process of shifting the lamp into proper position is somewhat different in various makes of projectors, it is best to consult the instruction manual. Make sure that the reflector behind the lamp is clean and bright and check the condenser lenses which are between the film and the lamp. If by any chance one of these is cracked, it should be replaced. Oiling is next in line, and here the manufacturer's directions should be consulted. Use only a good grade of light oil, preferably that supplied with the machine by its makers. Remember that too much oil can do as much damage as too little. A drop in each oil hole is enough. Next must come a good cleaning. Carbon tetrachloride is satisfactory, as it will remove oil and dirt from all parts of the machine that may be touched by the film. Use a soft cloth and a pointed wooden stick to clean the gate. Brush the aperture while the machine is running and is on still picture setting, so that there will be a current of air to carry away the dust. Lenses need cleaning with tissue, and the whole machine should be wiped to remove any traces of dust and oil.

[Continued on page 546]

Henry M. Lester, ACL

A Christmas gift may be shown best in a semi closeup

Color in the Christmas film

EDMUND ZACHER, II, ACL

Successful producer of Christmas reels presents technique

NO TIME of year could be more appropriate for interior color filming than the Christmas season. Lights, presents, cards and decorations are full of a color that is available on no other holiday.

We cannot stress too strongly the advisability of shooting as much material as possible before Christmas day, or of staging any missing shots after Christmas. You will want to partake in many events, relatives will want to talk to you and friends will be calling, so that you will be glad to take only a few "must" scenes on Christmas day itself. With most of the shooting completed in advance, it will not be so hard, during your spare moments between Christmas activities, to take what little is left.

The equipment needed is neither elaborate nor expensive. A half dozen or more Photoflood bulbs, preferably with efficient reflectors, and a ruler of the tape measure variety are all the accessories that are necessary. With sufficient light, it is possible to make satisfactory color pictures with any 16mm. camera. One will be rewarded, however, by the use of any of the following additional accessories: a tripod, a wide angle lens, an *f*/1.9 or faster lens in a focusing mount, a two inch lens and reflectors with stands. Steadiness and accurate focusing are among the foremost qualities of good filming, so that one should always bear them in mind no matter what the cine subject. The wide angle lens will be of importance in shooting in small quarters; the two inch will be invaluable in making closeups in cases where it is impossible or inconvenient to place the camera near the subject. The faster lenses will help to prevent underexposure and also will decrease the illumination that would be necessary with a slower objective.

A record of the family, friends and relatives will be the object of main importance, but a film made entirely of people will be of interest to a small group only. There are many things concerning Christmas which will hold interest for any audience and which will be of equal, if not greater, interest to you and your family.

To make sure that nothing will be omitted at such a vital time, a scenario should be written beforehand. It need not be elaborate, with camera position, the type of lighting or the exact viewpoint designated for every scene. A brief list of scenes is all that is necessary, but this is most important. Start the film plan a few days before Christmas or on Christmas eve. Write short descriptions of each scene, listing them in the order in which they are to appear in the finished film. Then rewrite the scenario, grouping together the scenes that can be filmed a day or two before Christmas and, under this heading, list the shots that can be taken in one room, those that can be filmed in another and so on. Now you will know just what scenes will have to be made on Christmas day, and all unnecessary work on that day will have been eliminated. You will know exactly what is to be taken, thus avoiding the possibility of wasting any valuable footage, and each scene can be checked off the list as it is completed, giving the cameraman a concrete idea of what is to be done in the remaining time. Finally, the original scenario will be most helpful in assembling and editing the finished film, for there will be no need to wonder in what order the scenes are to be spliced.

At the time of writing the scenario, one also can consider the possible angles from which each scene can be shot. If a particularly unusual angle or action comes to mind, a note in the scenario to this effect will remind one of it at the time of shooting. Closeups and semi closeups should make up at least ninety percent of the film, primarily because they concentrate the attention upon the action and show it in more detail and, secondly, because it is hard in color filming to illuminate a large area conveniently with sufficient light to give a proper exposure over the whole scene.

It is really surprising how much of a Christmas film can be made without shooting a single foot on Christmas day. Colorful sequences easily may be worked out on the following subjects at any time before or after Christmas: wrapping presents, from the arrival of store packages until the last dainty seals and tags are in place; addressing, sealing and stamping Christmas cards for mailing; opening cards received from friends; trimming the tree and placing gifts on and around it, as well as their removal for distribution; a sequence of children going to bed and getting up at the break of dawn; scenes of people arriving and leaving the house (made by taking closeups of feet coming and going through the doorway); preparing the vegetables, turkey and dessert in the kitchen; setting the dining room table for Christmas dinner; serving cocktails before dinner and coffee and liqueur after dinner; opening presents (here you will have to stage the action); shots of the fireplace with the fire burning at various stages; shots of candles, clocks, radio, flowers, wreaths, Christmas decorations and other objects of significance to the season. These are

[Continued on page 546]

Importance of this means of control clearly analyzed

Accent on light

RUSSELL C. HOLSLAG, ACL

IN THE history of amateur movies, each successive year has seen a definite improvement in the knowledge and use of the tools of interior lighting. Each time the indoor season comes round, familiarity with the subject enjoys a wider field. In fact, the League service departments tell us that, in their constant reviews of amateur films, it is now an exception to find an interior film that is poorly exposed and inadequately lighted. This argues a much to be desired increase of knowledge in a field which offers unusual creative possibilities to the inquiring movie amateur.

With such familiarity now a matter of well nigh universal understanding, there is no reason why one who has even a moderate fund of such experience should not go just a bit further toward incorporating an individual touch in his own interior lighting setups. We all like to create, to accomplish things in our chosen medium that are original, and this desire seems to apply with special force to the cine photographic hobby. Now, it so happens that there are few ways of introducing novelty and individuality in movies more effectively than those possible in the field of artificial lighting. Here, the illumination of the subject can be controlled at the source, both in intensity and direction. But such control is only the beginning of knowledge, for specific lighting units may be purchased, at a very reasonable cost, which places at the disposal of the amateur some of the more important, specialized facilities of lighting control which, formerly, never had wide use outside of the theatrical studio. Unresponsive indeed is the movie amateur who does not feel the urge to try his hand at these new effects.

One of the most important manifestations in lighting control is offered by the spotlight. Properly used, this equipment produces an effect in lighting which is very like the use of an underlined word in writing. In short, it provides light emphasis. Spotlights can be controlled to bring into prominence any part of the subject or scene required by dramatic or artistic necessity.

With the recent increase of interest in better effect lighting among movie makers, several inexpensive forms of the spotlight have been made available. The form of spotlight which uses a large glass lens to concentrate the light is of two general types—one in which the light source is the "T" type bulb with concentrated filament and the other device which makes use of the familiar Photoflood lamp. When the concentrated filament type of bulb is used, it is usually backed by a silvered mirror and it casts a circle of light, or spot, with sharply defined edge. The light in such a spot has little or no tendency to spill beyond this edge. Some of the more expensive examples of this type have focusing arrangements whereby the circle of light may be varied in size, the unit remaining in a fixed position, while, in the less expensive types, the size of the spot may be varied by moving the lamp closer to or farther away from the subject. When such a spotlight is directed upon a subject, the shadows cast are likely to be sharp and well defined. This property may be put to certain definite uses, to be discussed later.

The second, and newer, type of spotlight makes very ingenious use of the inside frosted Photoflood type of bulb. Here, no reflector is used, but the bulb is placed in a socket at the end of a sliding rod in such a way that it can be moved along the axis of a large, simple lens. This lens casts an image of the bulb end upon the subject, and this image can be made larger or smaller by adjusting the sliding rod, which moves the bulb nearer to or farther away from the lens. The result is a very satisfactory and usable controlled spot, particularly suited to amateur work, since it gives softer illumination and does not betray its presence by giving a sharp, well defined circle of light. The shadows cast by such a spot have diffused edges, as does the circle of light cast by the lamp itself. By controlling the focusing rod, a large or small spot can be produced at any workable distance from the lamp.

The use of the spotlight can be divided conveniently into three categories: first, for adding a local light emphasis to a subject or to any particular part of a subject which already is illuminated by the general lighting; second, to provide an especially powerful flood of light on the side or rear of the subject to produce the effect of rim lighting (here, the spotlight is extremely useful in that it takes the place of a flood lighting unit of the ordinary type which, if used close to the subject from a side or rear position, either would interfere with the action or might cause a flare in the lens of the camera); third, to produce special dramatic or artistic effects not possible with other types of light sources. Of course, it is fully realized that this third category has a thousand ramifications, but here we shall have to

[Continued on page 538]

Effect lighting is easily controlled with a spotlight

Fig. 1. Irving Browning

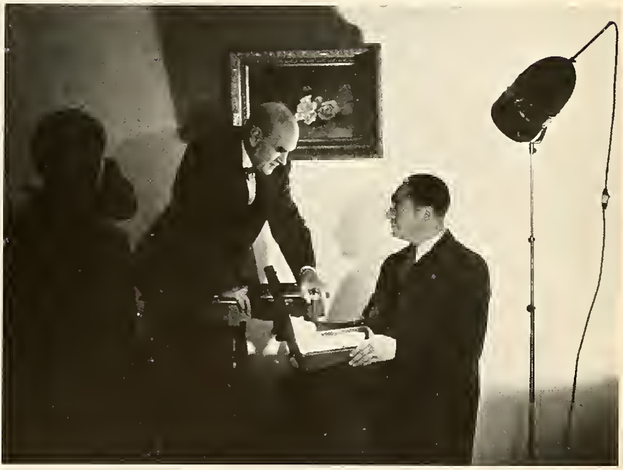
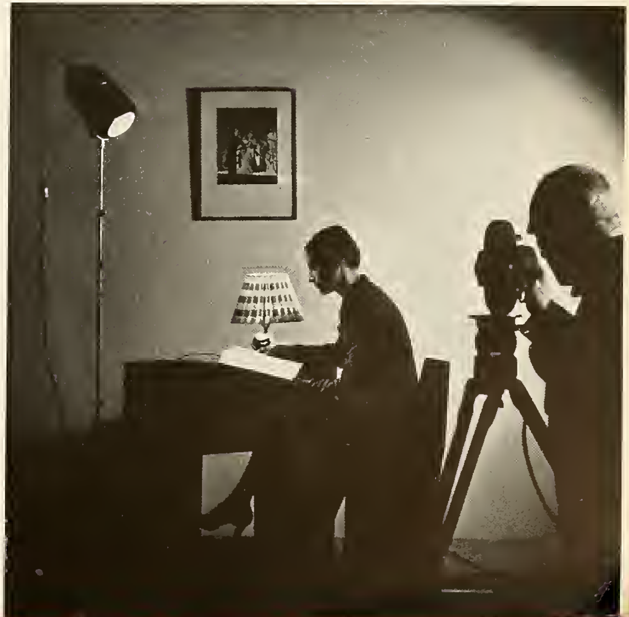


Fig. 2. Irving Browning



Let's make it a

Christmas

PARTICULAR friends . . . son or daughter at school . . . brother or sister, father or mother—why not give them home movies?

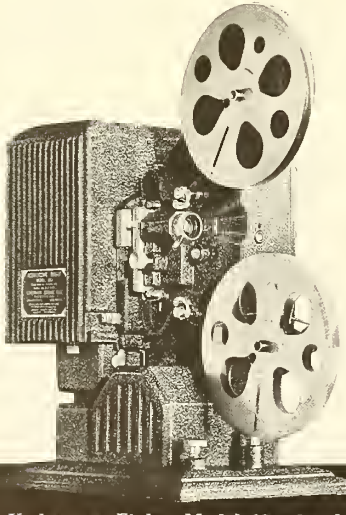
You need not always give a complete outfit. It's getting them started that's important. And you need not necessarily give one of the more expensive cameras or projectors. Ciné-Kodak Eight has brought the cost of movie making down to the level of innumerable other gifts of far less lasting value. (The advertisement on the inside back cover of this issue tells the stor the economical "Eight.")

And for someone already launched in m making—why not a better, brighter projecto long desired gadget such as a telephoto l tripod, viewer, or perhaps a few rolls of film

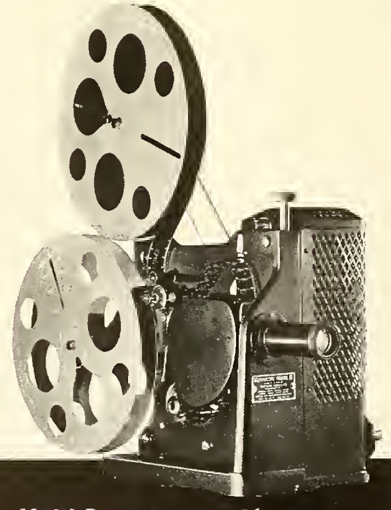
They'll say, "Just what I've wanted"— *mean it*—if you make your selections fr Eastman-made movie equipment and acces ries. Eastman Kodak Company, Rochester, N

For your own family

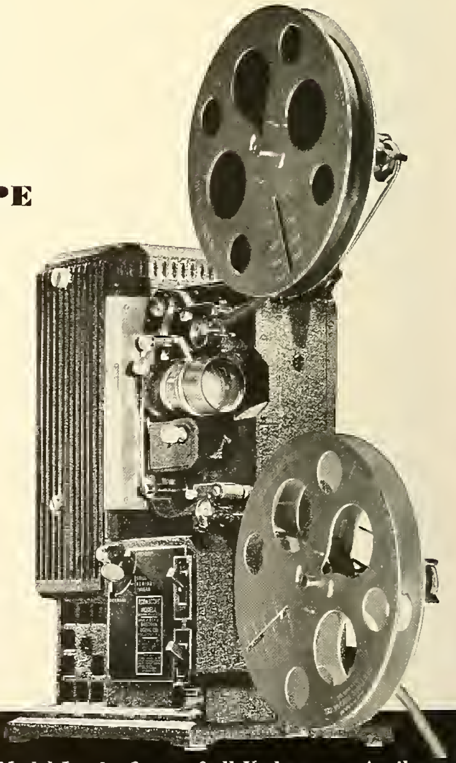
. . . A NEW, MORE BRILLIANT KODASCOPE



Kodascope Eight, Model 80—the de luxe 8 mm. projector. Performs with alternating or direct home current, possesses a brilliant 300-watt lamp, fast projection lens, host of refinements. $97.50, with carrying case.



Model D—an economy 16 mm. projector. Operates on A.C. or D.C., incorporates extremely simplified operation with rugged construction. 400-watt lamp supplies ample light for average showings. $80, with case.

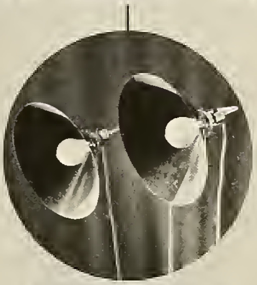


Model L—the finest of all Kodascopes. Available with a 400-, 500-, or 750-watt lamp and 1-, 2-, 3-, or 4-inch lens. Possessing every operating convenience, it meets all 16 mm. projection needs. From $184, with your choice of lens and lamp.

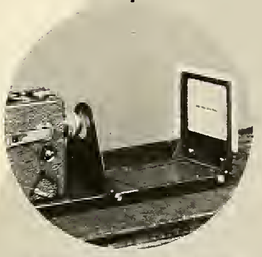
ome Movie

For some movie maker you know

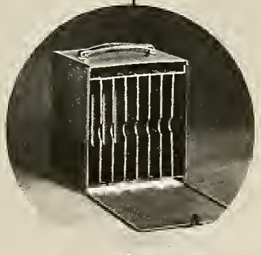
. . . ONE OF THESE USEFUL ACCESSORIES



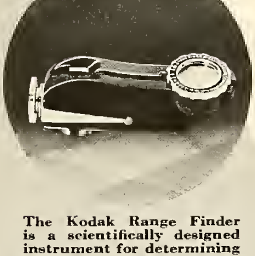
Kodaflector, for use with Photoflood lamps, is the most efficient source of artificial illumination available. Complete with two reflectors, stand, and 12-foot connecting cord, only $5.



Ciné-Kodak Titler reduces titling to its simplest terms. You need only tap out your titles with a typewriter, slip the card into the Titler's easel, and shoot. $6.50, for either 16 mm. or 8 mm. Ciné-Kodaks.

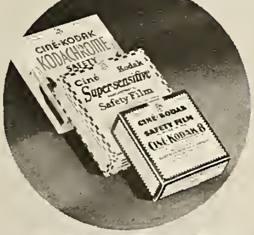


Kodascope Film Humidor holds eight 400-foot reels of 16 mm. film. An occasional moistening of the integral blotting pad keeps film in prime, pliable condition. Sturdily built of metal and covered with artificial leather. Price, $7.50.



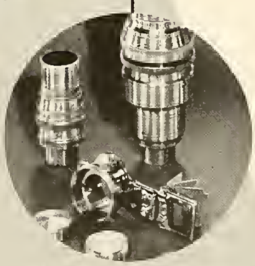
The Kodak Range Finder is a scientifically designed instrument for determining distance from camera to subject, so that proper focus may be assured. Small and easy to use, it eliminates guesswork. Price, $7.

Ciné-Kodak Color Filters, for improving the rendition of most outdoor shots made with black-and-white film, are available for every lens supplied for every Ciné-Kodak. $1 to $3.75, depending upon lens and camera.



Ciné-Kodak Eight Film, $2.25; Ciné-Kodak Panchromatic Film, $3.25 for 50 feet, $6 for 100 feet; Ciné-Kodak Safety Film, $4.50 for 100 feet; Ciné-Kodak Super Sensitive "Pan," $4 for 50 feet, $7.50 for 100 feet; Kodachrome Film, $4.75 for 50 feet, $9 for 100 feet—all prices include processing.

Ciné-Kodak Tripod fits all movie cameras, most still cameras. Sturdy, unusually light in weight, it possesses every adjustment for rapid, simplified operation. $32.50.



The new series of 16 mm. telephoto lenses can be used with Ciné-Kodak K, Ciné-Kodak Special, and most other 16 mm. cameras. 2- and 3-inch lenses, $38.50; 4½-inch lens, $53.50; 6-inch lens, $78.50; adapter, $6.50. Telephoto for Ciné-Kodak Eight, Model 60, $37.50.

Let's make it a Home Movie Christmas

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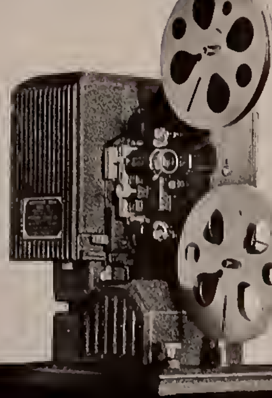

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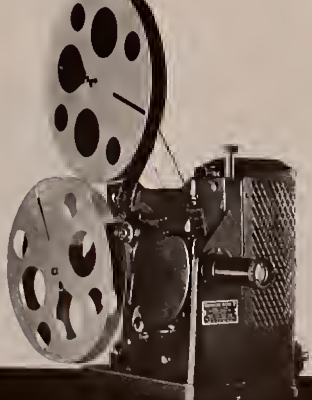

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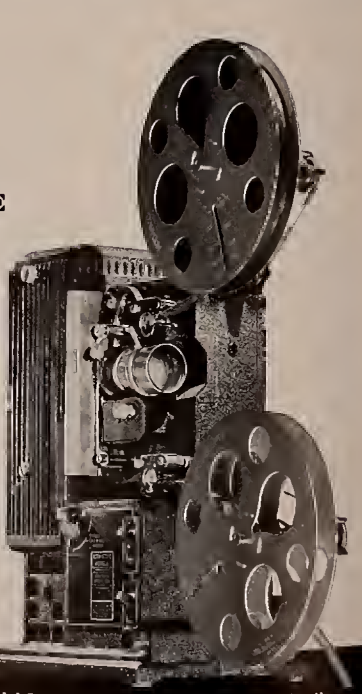

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Perfecting cine portraits

PAUL D. HUGON

IT DOES not take many projections of the first family reel before everybody is heartily tired of seeing his own face on the screen (and others as well). That is not, however, because every picture necessarily becomes tedious, but because any trivial action, such as that which the beginner catches in his first movie making attempts, is unfit for repeated observation. A foreigner's statement in twisted English is amusing—once; one would go insane if one had to hear it repeated day after day. But a line of inspired poetry gains, instead of losing, by reiteration. The same is true of a great painting, with which one can live year after year. It is true of a good movie portrait, which reveals more and more character every time it is projected.

Ewing Galloway

Like good poetry and good painting, good cine portraiture requires preparation. If it is to create a lasting revelation of personality, the personality itself must be so well known to the cameraman that he succeeds in conveying it fully to others. A good movie director, if he is nothing else, is at least a man who knows how to sound the depths of the human soul. The test of his greatness is his ability to handle a previously unknown actor, or one who had played only a certain type of rôle, and to draw out of him something that was not known to be there. Incidentally, but only as a means to an end, he has to use lightings, makeup and camera angles. Basically, what he uses is his belief that every man and woman has something divine concealed by a fog of inhibitions, phobias and petty concerns. Once the naked soul is brought to the surface, the picture becomes a portrait.

The features, of course, should be recognizable, but they constitute the portrait only so far as they reveal the personality. Too often they are made to conceal it. The wrong accent on the bridge of a nose may easily destroy the likeness of a soul.

Objectively, at the risk of being accused of cynicisms, one may classify sitters as either sincere or insincere. The latter are more numerous, they are easier to photograph and their pictures are the ones that lose their value most rapidly. What they want is flattery, not revelation. They know their good points (meaning those physical characteristics which they have in common with this or that movie star or society leader), and any portrait will please them which will cause others to see the resemblance. As it would take a lifetime to extricate them from the web of self deception in which they envelop their lives, the movie maker will not attempt it. So, if Uncle Joe has been growing a crop of Abe Lincoln whiskers, an Abe Lincoln pose will be the perfection of portraiture, in his opinion. If Cousin Charles boasts of his aristocratic nose and small hands, the portrait will be of his profile, interestedly looking up or deriving inspiration from the stars. This would be preceded by a few feet of his hands rolling a cigarette or filling a pipe. If he has to turn his full face to the camera, that will be only for an instant, for the action should begin and end on the most favorable aspect.

Casual snapshots can never become character studies

A movie portrait background should tell its own story

It is hardly necessary to mention that the background for a portrait should be such as not to distract the attention. In the home, it should be as nearly neutral as possible, free from spotty lights or conflicting lines. In a strictly modern portrait, however, a background that tells its own story—the story of the person's habitual occupation—is not only tolerated but highly effective. In either case, the face should be so placed that nothing is taken from its outline by irrelevant objects. In particular, no highlight should be found too near the eyes, on which rests the most accurate focus. This relationship of face and background must be judged in the finder. The eye itself is a very poor judge of it. Behind the eye is the brain, which pays attention only to what it wants to see and is pitifully blind to everything else. How often one sees a snapshot in which a telephone pole grows straight out of the head of the subject. "I never saw it!" exclaims the photographer. True, his brain did not see it but his eye did. The finder will feature such defects so that they may be noted at a glance.

If a long focus lens is used to secure better perspective, it may be necessary to sacrifice sharpness somewhere. It is better, in that case, to sacrifice the ears or even the nose. The eyes alone are essential to a portrait. A long focus lens not only makes better perspective but it enables one, when it is used wide open, to throw the whole background out of focus, which is often helpful. With an ordinary lens, the tendency will be to place the camera too

[Continued on page 547]

Two on one

FRANK C. MILLER

THERE are few facilities of movie making that are more mystifying or effective than double or multiple exposures. However, the cameraman must be prepared to experience the gamut of human emotions from hair tearing wrath, when things go wrong, to purring contentment, when he has shot two or three intricate sequences on the same length of film without one slip. Successful double exposure scenes are so emphatically gratifying because they are the direct result of varied talents—skill, patience, precision—and, above all else, imagination and originality.

A discussion on this type of filming can do little more than point out some of the fundamental tricks of the trade, leaving it up to the thus enlightened reader to concoct his own screen innovations. First of all should come a few general hints on the correct use of multiple exposure effects.

They are useful in all three types of amateur films—dramatic productions, expository films and records. In dramatic films, "photomontage" (many scenes on one length of film) finds its best fields in brightening up the farce, lending suspense or a mystic note to the imaginative play and in giving an impressionistic touch to the sophisticated film. Using other types of double exposure, dramas can contain dual rôles that are played by the same person, animation and normal action in the same scene, dwarfed human beings and eerie ghosts. To the expository group belong most of the serious non entertainment films of the advanced amateur. Here, double exposures help him to dramatize his story and to make his non entertainment film entertaining. In the record film of the home doings, what could produce more hilarity in the family audience than two fat Uncle Peters playing solitaire, one "kibitzing," or a double exposure of Johnnie, who is proud of his muscles and sun tan, as a miniature bronze Apollo on an ash tray?

Suppose that you are making a cinematographic study of an amusement park and that you want to embellish it with a "general impression" leader. Start off with a three foot scene of the merry go round, a three foot shot of the roller coaster, another of the sign in front of the coaster and, finally, a glimpse of the Oriental girls in front of a side show. Now, with the shutter closed, wind back the twelve feet of film and shoot it again, this time on a single scene which does not change greatly in character, such as a closeup of a ballyhoo man in front of one of the concessions. The result will be a kaleidoscope of swiftly passing glimpses superimposed on the barker. If the latter scene is light, you will want to underexpose it a little so that the shadows of the shorter scenes will not be blanketed by the highlights of the long, continuous scene. Beside using this double exposed scene for an impressionistic leader, you may want it as a moving background for a title. In this case, it is best to choose scenes which are naturally dark or to underexpose considerably the short three foot scenes. Then, shoot a title—white letters on black ground—for the second run through the camera.

"Photomontage" scenes of a more specific nature than the type just described are often sufficiently clever to convey a thought in a few feet of film that would normally require considerable footage. In such cases, the two (or more) scenes occupy different areas in the screen instead of being superimposed. A good plan is to have the minor scene fill the space of some dark area in the scene of major interest. Suppose that the scene of major interest is of somebody walking over to turn on a radio. When the character reaches the radio, the scene shifts to a closeup. The actor turns the switch, the dial lights up, he turns the selector knob and pauses. Then, a closeup of two hands playing a piano shows in the speaker. The hands continue playing until the selector knob is turned to another station, whereupon the scene in the speaker dissolves to another view. Finally a third turn of the dial brings the much awaited program, and the scene in the speaker shifts to two black faced comedians.

Double exposures and ways to make and to employ them

To make the double exposed sequence, set up the camera on a tripod at the proper distance for a medium closeup of the radio. Give normal exposure but, if the speaker is not covered with dark colored cloth, direct less light on it than on the control panel. Rehearse the scene with the actor so that he will known what to do when you call off the cues, because you must keep your eyes glued on the film counter during the entire proceedings which will go something like this:

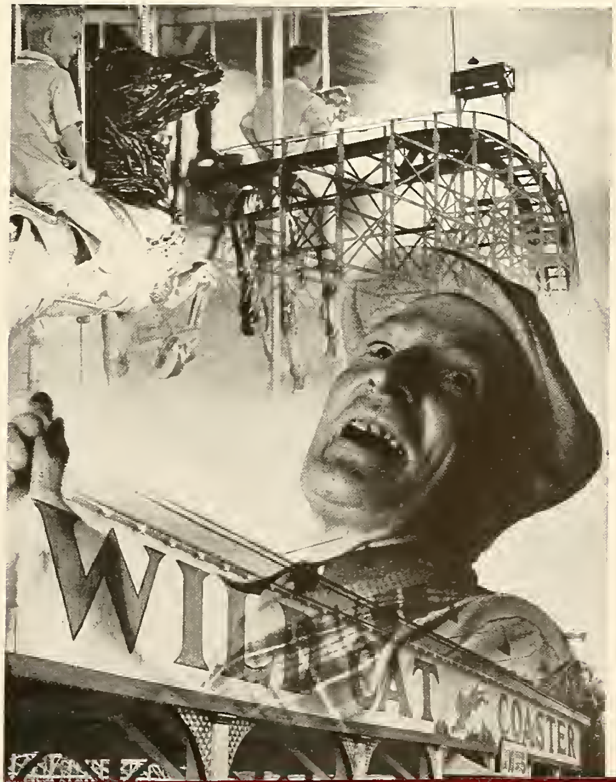
Film counter is at O, start camera, call out to assistant, "Turn on radio switch." Film counter reaches 5, call out, "Turn dial to station." Actor bends over and listens to radio. Film counter reaches 10, call out, "Look sour, turn dial." Actor listens again. Film meter reaches 15, call out, "Show disgust, tune again." Actor listens and finally looks pleased.

Now, before changing the setup, cut a hole in a piece of black paper and attach the paper to the camera by means of a wire or board, similar to a titler base. This arrangement will support the paper a foot or two in front of the camera lens. The hole must be of such a size and shape that, when the scene is viewed

[Continued on page 544]

Multiple exposures will present the spirit of a film

Frank C. Miller



The Ten Best for 1935

[Continued from page 515]

films of great distinction whose makers are decidedly entitled to the honorable regard and admiration of personal movie makers all over the world. These eight selections, again in alphabetical order only, are: *Bermuda, the Floating Gardens*, 400 feet, Kodachrome 16mm., by Konstantin T. Kostich, ACL, of Long Island City, N. Y., a film which is designed to set forth the tourist attractions of the island and which maintains a uniformly high level of color results; *Choosing a Scenario*, 200 feet, black and white 16mm., by William Palmer, ACL, K. G. Stephens, ACL, and J. Oliver Tucker, ACL, a made to order film, tailored within the very narrow limits of a club competition and achieving a brilliant and photographically competent answer to the problem set; *The Commercial Production of Yeast*, 1200 feet, black and white 16mm., by William Schanzenbach, ACL, of New York, N. Y., a record of industrial processes of a complicated kind, in which not only heavy machinery but very delicate manipulations requiring macroscopic photography had to be pictured; *The Making of Canadian Homespun*, 800 feet, black and white 16mm., by Duncan Mac D. Little, ACL, of New York, N. Y., an effective combination of a folk way record and intimate character studies of French Canadian makers of homespun cloth: *Springtime in California*, 300 feet, Kodachrome 16mm., by F. B. Judson, ACL, of Los Angeles, Calif., a sensitively made Kodachrome scenic study, showing restraint and careful color choice; *Under the Maple Leaf*, 1600 feet, black and white and Kodachrome 16mm., with disc accompaniment, by Hamilton H. Jones, ACL, of Buffalo, N. Y., the third in the annual series of this very capable filmer's Canadian subjects, which, had it not contained some material previously honored in the Ten Best and Honorable Mention classes, would, because of the new footage, have rated the Ten Best category for 1935; *Wire and Cable Manufacture*, 1600 feet, black and white 16mm., by Robert F. Gowen, ACL, of Ossining, N. Y., a film made under pressure of time, but which succeeds, because of the technical competence of its maker and his intelligent filming of huge machines and of molten metal, in offering a satisfying industrial record; *Y West Side*, 400 feet, black and white 16mm., by Charles Coles, Robert Coles, ACL, and Edwin Schwarz, ACL, all of New York, N. Y., an expository record of the equipment and method of work of one of their city's social facilities, well surmounting the handicaps of interior lighting without studio gear. These are the choice of Movie Makers for Honorable Mention for 1935.

Of the filmers mentioned in these two classes, all but four are members of the Amateur Cinema League. Countries represented outside the United States are its near neighbor, the Dominion of Canada, and Japan. New York has more filmers in these classes than any other state, New York City leading with nine, who reside either in the city limits or immediately adjoining them, and Buffalo following with three. Six films of the eighteen listed were made for commercial purposes. Three of the eighteen are either photoplays or photoplay episodes. Two may be considered as family records.

Among the Ten Best, *A Christmas at Home*, by Edmund Zacher, II, ACL, is a lovely mine of bright gems which glows with all the warmth and color so surely associated with this festive season. Although essentially of slow pace, the film never once loses appeal, as it presents with loving and tender enthusiasm the countless minutiae of beauty which blend into the charm of Christmas at home. Mr. Zacher's color photography, predominantly interior, is crisp and delicately beautiful, while his sensitive selection of material and cunning choice of angles are an unfailing delight. Multiple exposures of such charm and flawless craftsmanship as almost to defy detection adorn his opening and closing sequences, and the entire production is pleasantly scored with appropriate music and sound effects. More than once a previous winner in these annual selections, Mr. Zacher seems not yet to have reached the full measure of his fine skill with camera and film.

One of the most difficult of amateur subjects, a record of a child's vacation, is presented most ably in *Adirondack Adventure*, by Frank Gunnell, ACL. The photography was a joy to behold and showed quite clearly that a great deal of care and experience was back of it. Fine outdoor lighting, which made the most of every scene, predominated. The continuity of this competent picture was developed in such a fashion as to feature Mr. Gunnell's small son naturally and unobtrusively. Incidents which make up the picture are handled clearly and yet with a light touch. Only a movie maker would appreciate the fact that the sequences were far from casual but, instead, were staged carefully. The real charm of a summer vacation has been preserved in this fine picture.

Children Grow Up, photographed by Charles J. Carbonaro, ACL, and produced by The Religious Motion Picture Foundation, is one of the best examples of effectively handling amateur actors in a story telling film yet made. This three reel film was avowedly produced to point a moral in parent and child relationships and, as such, may be classed as social propaganda, a function in which it succeeds admirably. Yet the story it tells seems genuine and is of general audience interest. The film is carefully cut so that the action is logical and smoothly paced. Mr. Carbonaro is particularly to be congratulated for his handling of the difficult technique of parallel action, which occurs as the development of the children of two separate families takes place. Both streams of interest merge into one in a well planned, dramatic climax. The story is told entirely with the aid of amateur actors. Interior shots are in the majority and, for these, no special sets were built, the furnishings of the ordinary home being used. The lighting and exposure under these conditions are excellent throughout.

Christmas Nuts, presented with a sound on film recording on a separate 16mm. film, produced by Paul Braun and Howard Goodman, is not only an interior color picture of exceptional beauty and impeccable technical quality but is also one of the best puppet films thus far created. With a camera technique paralleling that of the latest theatrical, animated talkie cartoons, the story of a wolf "hijacking" Santa Claus and the consequent near calamity for the two squirrels is unfolded in a completely cinematic fashion. The camera moves freely from medium shot to closeup, the mechanics of the sets are not obstrusive and the puppets move with agility and grace. The sets, which were designed and constructed with great care, are very handsome and exquisitely finished so that no imperfections are revealed in the enlarged picture of them on the screen. The sets, in combination with the colored lights used in part to illuminate them, embody the producers' theory of "created color." That is, no attempt is made to simulate nature, but rather to produce pleasing, vivid color combinations, as in the illustrations of a child's story book. A cleverly compiled dialog, song and music accompaniment has been synchronized with the picture, although recorded, at present, on a separate film.

Structurally sustained by only the slimmest of plot incidents, *Dummy Walks Out* is in essence an étude in cinematics, sparkling with brilliant photography and bravura with striking angles. An evening of bridge, consistently bad cards to one player and, in time, the dummy walks out—such is the simple scheme of this masterpiece in miniature. Throughout its brief footage, however, the producers, M. P. Gamber, ACL, and Walter Mills, ACL, have contrived a gleaming glossary of cinematic imagination which delights the eye and beggars analysis. Near shot, closeup and extreme closeup (in several scenes, a single playing card fills the entire screen) follow one another with graphic beauty.

[Continued on page 550]

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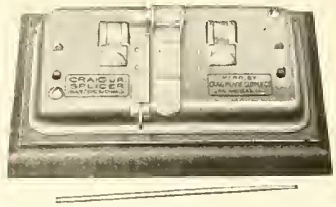
for every movie maker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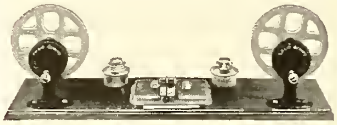
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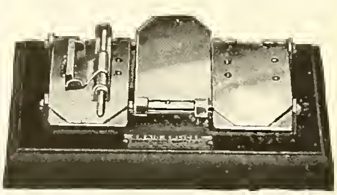
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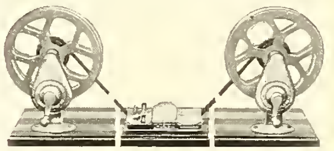
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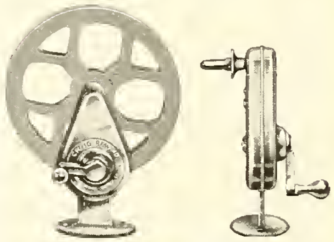
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Closeups—What filmers are doing

In *A Christmas at Home*, 550 feet of Kodacolor reach the screen out of the 1100 feet exposed over a period of two years. Of the 550, less than one hundred feet were actually taken on Christmas day. ■ Although it isn't mentioned in the official review, *Adirondack Adventure*, by Frank Gunnell, ACL, actually has been scored with records via the dual turntable. Mr. Gunnell, it seems, overlooked sending them along with the film. ■ Toward the climax of *Children Grow Up*, a number of scenes on an apartment fire escape key the action of the thrilling dénouement. Because he shot them at night, under a battery of artificial lights, Charles Carbonaro, ACL, discovered that he had disrupted an incipient street meeting of Communist soapbox orators, who feared he was a cop getting incriminating pictures of them. ■ Although the entire cast of characters in *Christmas Nuts* is composed of puppets, the producers have so cleverly disguised the controlling strings by careful lighting that these guides are never once visible. ■ *Dummy Walks Out* was designed originally as the record of a room which Messrs. Gamber and Mills, ACL, as students of furniture design, had decorated for their own pleasure. ■ Eastern Canada seems to win the palm this year as a movie maker's paradise, what with being featured in *Fishers of Grande Anse, The Making of Canadian Homespun, Ultima Thule* and *Peggy's Cove*. Bermuda, on the other hand, probably wins the distinction of being the locality already most widely publicized through its film. Screened during the summer in fifteen leading cities of Europe, the production filmed by Konstantin Kostich, ACL, reached over 6,000 people in Stockholm alone, where it was presented daily at the International Educational Congress. ■ *In the Beginning*, although an interpretation of the Biblical story of creation, was not filmed by a clergyman on foreign service in Japan. F. C. Ells, ACL, its producer, is an executive in Yokohama of the Standard Vacuum Corporation. ■ *Keratoplasty* was originally produced on black and white film. When the operating surgeon heard of Kodachrome and saw what it could do in medical filming, he ordered the film produced all over again. ■ Not a single scene of *London Terrace*, reports T. W. Willard, ACL, was ever reshot at a different exposure or with a new lighting setup, although one or two were retaken to change the style of the acting. ■ One of the amusing "gags" in *Choosing a Scenario*, the California comedy of a script writing hobo, was the listing as "Technical Advisor" on the credit titles of the real tramp who loaned the local jungle background. ■ That grand sequence of trains, which graced the original Jones place winner, *Canadian Capers*, is one of the few bits still remaining in this year's *Under the Maple Leaf*. It well deserves this immortality. ■ Although *Wire and Cable Manufacture* runs a good 1600 feet in length, the entire footage was exposed by Robert F. Gowen, ACL, in less than four working days. ■ F. B. Judson, ACL, didn't depend too thoroughly on the natural beauty of his wildflowers in *Springtime in California*, but added (whether consciously or not, we can't be sure) a touch of human interest with the two charming girls who wander through his scenes.

The title wordings in *Growing money* in this Movie Makers have been tested on thousands of audiences, for Beth Brown, ACL, author of the article, wrote them originally, some years ago, for one of the Walter Futter Rarebits, released by Pathé. Miss Brown, who is author of *Lady Hobo, For Men Only, Wedding Ring* and many other successful novels, has had considerable experience in writing for the movies. Among other Hollywood achievements is her film, *Applause*.

Natalie M. Kalmus, who wrote *Color fundamentals* in this number of Movie Makers, is the color director for Technicolor Motion Picture Corporation and took an active part in planning the color effects in *Becky Sharp*, the most significant three color theatrical feature to be produced to date.

When there's something to be said or done about a great human hobby, you're likely to find our President, Hiram Percy Maxim, ACL, right in the midst of it. Therefore, it is not surprising to find Mr. Maxim listed as one of the distinguished board of judges for the finals of the recent national newspaper snapshot contest. Serving with him in this fascinating but arduous duty were Mrs. James Roosevelt, honorary chairman, Mrs. Emily Post, Lowell Thomas and Kenneth Williams.

Mark Lansburgh, ACL, of Washington, D. C., came pretty close last summer to beating the old "gag" about taking a picture in the famed Black Hole of Calcutta. He shot a charming sequence *inside* the equally famous Blue Grotto of Capri—and in color film at that! It was blue all right and shone with a strange luminosity because of the tremendous amount of sea life in the water. Another feather in Mr. Lansburgh's filming cap was a sequence of St. Mark's at Venice, in which he studiously avoided getting a single pigeon. A bit of a shock, this was, but rather refreshing at that.

Things people ask us

[Continued from page 525]

inside the box is most often a flat piece of celluloid with silver salts spread evenly over it.

But why put it in a box? Why not set it up in front of what you want to photograph and let nature take its course?

You could not control the effect of the light, and, if uncontrolled light got to work on this piece of silver coated celluloid, you would wind up, after later chemical treatment, with an all over black area on your celluloid, and would not get a picture at all.

But, surely, the light tight box does not make the picture, because nothing that happens in complete darkness can make it. I suppose it is the hole.

Right. Now you are getting me where the going is harder. I shall have to sidestep a little. You have studied physiology in school and remember how the eye sees—light coming through the pupil, going on through the lens and making a picture on the retina. Just keep that in mind, while we discuss what the hole in the box does in photography.

Remember that our problem is to get the light to affect the silver salts in such a way as to give us a picture, later on, and not a black area.

If the eye were given only direct light that comes from the sun or from some substitute for the sun and if it never was offered any reflected light—which started from the sun or from its substitute, but which hit some slightly rough substance and bounced off, in a direction exactly opposite to that from which it came—we should live in an entirely black world, because the light we see is reflected light. We see the world as we know it by reflected light. Objects differ, of course, in their capacity to reflect light. A piece of black velvet gives back the least and a mirror the most, while objects in between reflect less or more, as they approach these two extremes.

What the eye does is to gather in through the pupil these various rays of reflected light from the objects upon which light is thrown by the sun or by its substitute and to pass these rays on to the retina, some of them stronger, others weaker, depending on whether the objects reflected most of the light or absorbed it. The neat trick the eye performs is to avoid scrambling all these light reflection rays into a jumble. It causes the image which reaches the retina to arrive there as a duplicate, on a reduced scale, of what appears in the outside world. Of course, these rays would get scrambled if it were not for the pupil—the small hole through which the light rays enter—and the lens. If you have ever been guilty of peeping through a keyhole, and if your conscience has left you any leisure to analyze your visual impressions, you have been aware of the fact that, in order to see what goes on in the other room, you have had to shut out the light reaching your eye from your side of the door. If you do this completely, you see through the keyhole well; if you don't do it completely, your keyhole picture is less distinguishable, and, if you don't shut the light out at all, you don't see through the keyhole but, instead, see only the keyhole and nothing beyond it. What the pupil of the eye does is to give you the keyhole view of the outside world, working in combination with the retina, which is shut up in its light tight compartment, just like our piece of celluloid with the silver salts coated on it.

If we let light through to the retina of the eye or to the coated celluloid piece in the light tight box—the camera—by means of a small opening—in the eye, the pupil, in the camera, the hole—and if the opening is only a barely perceptible pinhole, we may be sure of the result not being scrambled, because reflected light rays travel in a straight line, unless they are interrupted and bent by some intervening object, and because the pinhole will let practically only one ray through from any point struck by the direct light which causes the reflected rays. The result will be smaller, because the retina and the piece of celluloid are so close to the pupil and the hole. They will also be upside down and reversed left for right on the retina and celluloid, respectively, but wherever a bright ray starts from an object in the outside world and travels through the opening to the retina or celluloid, it will be caught by them as a bright ray; less bright rays or no rays at all will be simulated on the retina or celluloid to correspond with what exists outside. So, you were right in assuming that the hole in the light tight box is very important.

(Editor's Note: This is the first of a series of articles on how to explain photography and movie making to be presented under the title, **Things people ask us**. *Others will appear in following numbers of* Movie Makers.)

Color remade

[Continued from page 522]

underexposed road shots.

6. Hold out closeups of family for personal reel.

7. Shift distant view of clouds forward to end of river sequence.

The editing method itself probably is essentially familiar to every movie maker. Begin by collecting a number of empty 100 ft. spools and 400 ft. reels on which temporarily to wind lengths of film. Then place an empty 400 ft. reel on the left spindle of the rewind and, on the right, the first 100 ft. roll of Kodachrome. As the film is wound on

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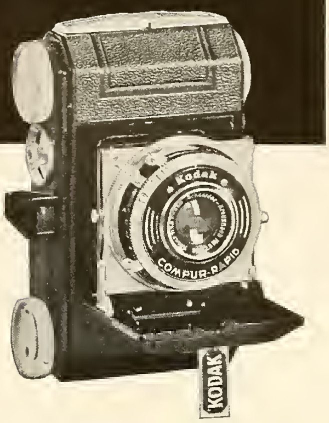

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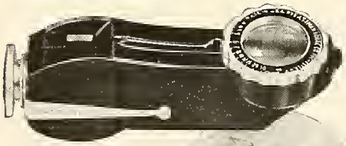

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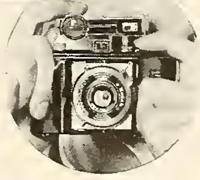

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the 400 ft. reel, edit it sequence by sequence, according to the notes made previously. When you come to a scene or a sequence that is to be shifted ahead, then and there cut it out, wind the reel back to the proper place and splice in the length of film. If the footage is to be placed in the latter part of the picture, wind it on one of the hundred foot spools and set it aside until the desired point is reached. It is not inconvenient, while the editing is in process, to hold out six or seven lengths of films wound on 100 ft. spools. If the lengths unwound from the spindle at the right are kept on the left hand side and those that are unwound from the spindle at the left are kept at the right hand side, there will be no confusion as to the direction of the film and it will be very convenient to insert and splice each length of film as you reach the proper point. Thus, working backward and forward and continuously adding to the length of the film on the 400 ft. reel at the left, one gradually can get the picture in final shape.

After it is completed, project it several times slowly and write the rough title wordings for subsequent polishing. Then, when the titles are ready to be inserted, it is convenient to make the few minor changes that the titles themselves and the final study of the film have suggested.

That is all there is to this system of editing. It has the disadvantage of not providing an automatic opportunity for a complete reorganization of the film and it may not encourage the careful continuity consideration that should be given. On the other hand, it will be possible to keep whole sections of the film free from splices, and the entire length of film receives the least possible handling.

Careful splicing is essential with Kodachrome. For example, when engaging the film in the prongs of the splicer, it is unwise to press it in place with a bare finger. Cover the finger with a clean handkerchief or use thin washable gloves. In making the splice, avoid too much water, if it is a "wet splicer," and take care that the emulsion is removed with a sharp, even cut. (Sometimes scraper blades get out of adjustment or become rough and uneven with usage.) Apply no more cement than is necessary and, if, after the splice has been made, there is an excess of cement that has slopped over on the emulsion, do not remove it at once because there is always danger in damaging the emulsion and leaving a red streak at the splice, which will be evident upon projection. If you don't wear gloves, you can test the splice safely by holding the film, at either side of the splice, in a handkerchief rather than in the bare hands.

After the editing is completed and the titles have been inserted, clean the film carefully with a cleaner that has been produced by the manufacturer or which you previously have tested with a scrap piece of Kodachrome.

Color does not materially change the fundamental rules of good motion picture continuity—it simply makes some of these principles the more evident. However, color naturally does add one element—that is, itself. The amount of color in a scene and the general overall effect may be an important consideration in planning the editing. For example, it is desirable to break up lengthy sections of scenes of lighter and pastel colors by inserting sequences of more vivid hues. Following this principle, one can contrive color accents that will avoid monotony and add the surprise value. At the same time, a series of sudden shifts of color values throughout the scene gives an uneasy, uncertain effect. The dominant color mood should be maintained for a sequence, at least. This works out naturally very well, if one has made sequences, for the tones and hues in the shots of the same general subject are likely to have a similar overall effect.

Accent on light

[Continued from page 529]

content ourselves with describing some of the more usual ones, leaving others to that type of creative, individual experimentation which is so fascinating in this field.

One of the most outstanding conveniences of the spotlight is little realized by the average amateur. This lies in the fact that it may be controlled so that all its light is concentrated within a small angle. Thus, it differs from the ordinary open lighting unit, which is made to light up a large field uniformly. Such open lights, when placed at the side or rear of the subject, present the danger of spilling part of the light into the camera lens, thus causing a flare. This danger is augmented by the fact that, in amateur interior photography, a fast lens is usually used at a large aperture. To prevent the possibility of a flare in the lens when using open floodlights for back or side lighting, an opaque, flat object is usually held between the light and the camera, called, in studio parlance, a "gobo." The gobo must have its own support, or else must be held by an assistant, who is not always conveniently available.

The spotlight, on the other hand, does not spill light at the sides, but holds it together in a beam, which may be centered on the subject. Moreover, the time honored law, concerning the light power diminishing as the square of the distance between light and subject, does not apply to the light cast by the spotlight, because its beam is not free to spread. Thus, the lamp itself may be

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placed at a considerable distance from the subject, yet its light may be concentrated in a small circle, which will be practically as powerful as if the lamp were placed much closer and adjusted to cast a spot of the same size. This characteristic makes the spotlight an especially valuable lighting tool for use when a powerful lighting emphasis is wanted, and yet the source of light must not be placed close to the subject because of the danger of interfering with the picture field or action. The first illustration (Fig. 1 on page 529) shows the use of the spotlight in such a typical circumstance. The table lamp in the picture is lit. but it is desired to have a definite emphasis on the fact that the subject is reading the magazine by the light supposedly cast by the lamp. The spotlight is therefore placed higher up and at the rear of the subject, actually pointing toward the camera. Nevertheless, there is no danger of lens flare because all the illumination from the spotlight is concentrated on the lamp and the magazine, which latter in turn makes an efficient reflector to illuminate the face.

The usefulness of the diffused spotlight in adding a local light emphasis on an already floodlighted subject is considerable. In using the spotlight for this purpose, the primary illumination should be arranged adequately without reference to the emphasis, which is to be added later. Employed in this capacity, the spot of light should not be perceived as a clear cut, definite circle of illumination in the general lighting ensemble. The effect should be, simply, that the added light of the spotlight is concentrated on an important or dramatically significant part of the subject, thus emphasizing this portion of the scene by making it slightly more brilliant than the surrounding field. This effect, in its most artistic application, should be felt by the audience rather than perceived as a theatrical device. Such an effect would be dramatically useful, for instance, in a shot of a group of children seated around a central figure telling a story, for it could center the attention of the audience on the expressive face of the story teller. Our illustration of a similar point (Fig. 2 on page 529) shows heightening a dramatic effect by using the spot to center the attention on the case, which has just been opened and which is important to the story being told. Note that the object is brightly illuminated but that the edge of the circle of light cast by the spotlight does not appear.

The spotlight to be used for such indirect emphasis had better be of the type which has a diffused edge, not only because it will not cast sharp shadows but also because its brighter light will merge with the surroundings more easily. Such a spotlight may be used

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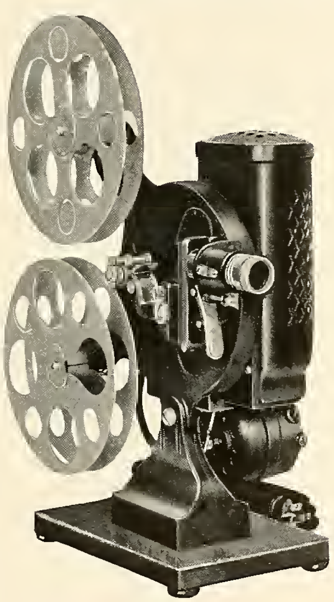

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to "bring up" any important darker object in a scene which, in the general lighting, would be in some danger of appearing underexposed. Following this line of thought, this additional light should be used with care on objects which already reflect so much light that any additional light might tend to produce an overexposure. Such an example might occur when "spotlighting" the face of a prominent subject in a scene, which has already a good, overall illumination. Naturally, under the general illumination, the face would be brightly lit without the spotlight, and might become too chalky with it. In such a case, the thing to do is to lower the tone of the general lighting somewhat, usually by moving the overall lighting sources farther away. Then, when the spot is used, it will give the correct emphasis without overexposure. Existence of the condition just described may be detected best by the use of the exposure meter. One should take readings on various parts of the subjects in the scene by approaching them closely.

The amateur user of the spotlight will find it most convenient to employ it for light emphasis on a stationary, or nearly stationary, object. It requires much experience and rehearsal to follow, with a spotlight, an object around a large scene without producing some apparent uneveness of lighting. Fortunately, the kind of work that the amateur does, in which the spotlight could be effective, is usually in semi long shots or closeups.

The "effect" use of the spotlight produces a screen picture in which the employment of the device is frankly apparent. Of course, such an admission is perfectly legitimate for special effects. The "hard" spotlight will cast sharp shadows and may therefore be employed to trace a person's profile on the wall within a circle of light—a very pretty effect if not overdone. Any cutout object may be placed between the spotlight and the subject, so that the object's shadow will be cast on and around the subject, more or less sharply defined. We are all familiar with the ominous shadow of the prison bars cast upon the despondent felon (or maybe the innocent hero) within the cell. Our third illustration (Fig. 3.) shows the technique employed in using a "hard" spotlight to cast the shadow of a door or latticework over and around the subject. By such means as this, convincing and dramatic effects can be created. Our picture was taken by the light of a single spotlight alone, but auxiliary general lighting of a low tone may be used over the entire scene to lighten shadow details somewhat, if desired. However, in doing this, care should be exercised to keep the brilliance of the general lighting well below that of the spotlight, else any silhouette effect would be lost.

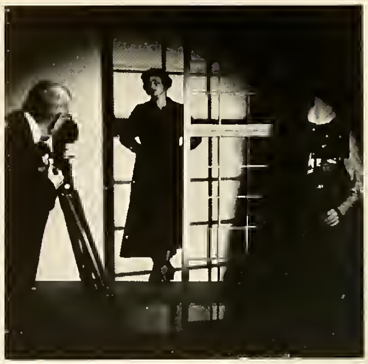

Fig. 3. Irving Browning

The "hard" spotlight casts sharp shadows for effects

There remains only to call attention to light emphasis effect that can be procured with other lighting units than the spotlight proper. A notable example of this facility is found in the Aplanatic reflectors, in which the light beam may be concentrated or spread out by moving the Photoflood bulb back and forth inside the reflector. Such reflectors, by virtue of their faceted construction, provide a controllable light source of high power. Being fairly deep, there is also less danger of spilled light at the sides when used for rim lighting. Certain other lights, too, will be found to have controllable "hot spots" at the center of the light spread, which may be used for emphasis. In these, however, one must be much more careful to avoid spilled light at the sides than when using the spotlight.

Wintry sequences

[Continued from page 516]

makes the pictures most attractive.

At this point, a cameraman may begin to wonder why everybody thinks of clear, sparkling days when winter filming is discussed. In much of North America, weather conditions are such that gray days seem to predominate, and pictures are consequently dull and gray. The movie maker cannot find sparkling sunlight to toy with. His problem is indeed a sad one, for the mightiest expert cannot do much about ordering sunlight. If it is a really gray day and if the cameraman must make his pictures then, there is little to do about it. The only way he can help the situation is to use the correct exposure, bearing in mind that, if he is working with a meter, he must take a reading close to the subject. This will give the best exposure on the important parts of the scene and will allow the exposure on the light snow to fall where it may. Presuming that most filming of this kind, for the most part, will be done with people as the subjects, a rather wide diaphragm opening usually will be the rule, as most winter outfits are rather dark colored. Try to arrange a contrast of backgrounds that will be pleasing and helpful in causing the subject to stand out. For instance, a shot of Father greeting little Tommy, who is running down the front walk, would be best with a gray or medium toned house as a background rather than an expanse of white snow. This would bring three tones into the picture, the dark figures of Father and Tommy, the gray of the house and the white snow. It would avoid having the two extremes of the white and dark and would give a softer effect to the figures. Do not make scenes on gray days which encompass a broad expanse of smooth white snow. Find paths or snow piles to break up the dull gray of unbroken snow. Try to vary the tones of the backgrounds and attempt to find various planes of different tones. An effort to produce depth and contrast must be made if the light is dull and gray.

Winter always offers fine chances for night filming with flares and making scenes of trees decorated with colored lights for the holiday season. It is surprising how effective a picture one can get of a lighted tree by using fast panchromatic film and a lens with a reasonably wide aperture. The Christmas candle in a window, as seen from the outside, makes a fitting subject for any winter picture, and the best time to film it is dusk. Choose an attractive angle and place the camera in position on the lawn. A fast lens will enable you to get both a silhouette of the house and the flame of the candle burning in the window. Soft lights in the room will help, but it is not wise to have bright lights burning inside, as they will detract from the effectiveness of the candle.

Tobogganing parties at night and old fashioned straw rides are still a part of a northern winter and offer great possibilities if the movie maker will buy a few flares. The one minute variety is about the most economical, and the snow will help the light a great deal by its reflection. Two flares, a fast lens and supersensitive film will work wonders, and the popular *f*/3.5 lens need not be counted out. Two flares will take in an area about fifteen to twenty feet in diameter and will give adequate illumination for the start of a sleigh ride or the take-off on a toboggan slide. Let somebody on the sled carry a flare on the end of a stick to trace the sled's course down the slide.

Most high grade cameras are packed with oil that will allow operation at very low temperatures. However, if the machine has not been overhauled and oiled in some time, it might slow down or stop in extreme cold. In that case, there is nothing to do but to have the camera examined at the factory. A camera should never be used right after it has been brought in from a cold outdoors, as moisture condenses on the lens.

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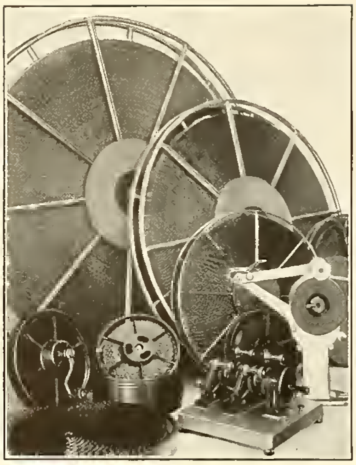

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■ *A Chronicle of St. Mary's* is the title of a 1400 foot picture of the activities of St. Mary's parish in Dubuque, Iowa, which was made during the course of a year and was completed recently by Eldon Imhoff, ACL. The picture shows events of interest to parishioners, such as garden parties, school picnics, Christmas day fêtes, etc. Featured in the film is a record of a Christmas mass.

■ At the fifth annual convention of the Biological Photographic Association, held in Chicago recently, R. Fawn Mitchell presented a paper, *Simple Microcinematography.* A discussion of surgical motion pictures made with Kodachrome was also offered among a series of excellent papers, largely on still photographic subjects.

■ Watson Davis, director of Science Service, the national organization for the popularization of science, announces the plans of his body for the ready dissemination of scientific documents by means of photography on 35mm. film. Papers written on scientific subjects greatly exceed in number the relatively small fraction that is printed in quantities, assuring anything like general distribution. To make available for wider use monographs and other documents that are not widely printed, Science Service plans to record these on master 35mm. negatives, from which prints will be available, either enlarged paper reproductions or film positives, which may be read through a special reading machine, which will be ready, according to present calculations, about the first of next January. The cost of reproductions is expected to be kept small, so that not only libraries but individuals may be served by this new system.

Mr. Davis, in a recent statement made at his headquarters in Washington, D. C., looks forward to the eventual possibility of printing scientific journals by this microcinematographic process. For the present, a period of protection will be accorded to scientific publications before Science Service makes their contents available by its proposed plan.

■ *Happy Days*, the authorized newspaper for the C.C.C., is conducting a contest among the C.C.C. camps for the best movie sequences of camp life. Prizes of fifteen, ten, five and two dollars are offered for outstanding sequences. From the material so gathered, the editorial staff of *Happy Days* plans to edit a composite newsreel of C.C.C. in action.

■ The Department of Education of the State of Ohio recently has published *A Descriptive Catalogue of Slides and Films.* This catalog, prepared by B. A. Aughinbaugh, supervisor of visual instruction, lists several hundred films, at moderate rentals, for the benefit of Ohio schools. No advertising or propaganda material is included, and the catalog carefully describes each subject for the benefit of the teacher.

■ The Bureau of Health Education and Publicity of Jefferson County in Alabama has undertaken extensive use of 16mm. motion pictures, reports its director, K. W. Grimley, ACL, in Birmingham, Ala. A one reel picture, *Certified Milk And All That It Means*, tracing the steps in the production of certified milk, is now being used in the Bureau's public health work. Twelve one reel pictures, which have been scheduled for production during the course of the next twelve months, are: *Good Food and Bad*, which will attempt to tell the average housewife how she may become her own sanitary inspector in judging food; *Through The Day With The Public Health Nurse*, presenting the varied activities of that official; *The Great Death*, showing the significance of preventing tuberculosis; *On Humanity's Battle Line*, a general film on public health work; *School Health*, a picture especially designed for school children; *Bookkeeping in Life and Death*, which shows the work of keeping vital statistics; *Mother's Health*, a film on maternity; *Science in Defence of Health*, which presents health work in laboratories; *Out Of The Slums*, depicting a slum clearance program; *Civic Housekeeping*, covering highlights of local sanitation problems; *Pure Water; Pure Milk.*

■ The San Bernardino, Calif., school system is making a concentrated drive to organize its Visual Education Department, it is reported. An exhibit of visual aids was held for teachers and members of the Parent Teachers Associations in November.

■ The latest National Oil Products Company industrial picture is *Frozen Sunshine*, a one reel film that clearly presents the advantage of using Vitamin D in ice cream. The processes of extracting Vitamin D from cod liver oil are shown and the use of the resultant product, Vitex D, in the milk, from which ice cream is to be made, is depicted fully. The climax of the picture is a direct appeal to the consumer to use ice cream which has been fortified with Vitamin D. James C. Cook directed this industrial and Arnold M. Hill, ACL, photographed it.

Color fundamentals

[Continued from page 521]

playing relatively unimportant parts and to make the background in contrast only to those whose action is most significant to the scene.

Color juxtaposition is important because of an apparent change of hue which may occur where different colors are placed one over the other, or side by side. If two cards, one orange, the other blue green, are placed side by side, the orange will appear more red than it really is, the blue green more blue. Each color tends "to throw" the other toward its complement. In other words, the complement of orange is blue, therefore the orange makes the blue green appear bluer. When any two colors are placed together, the first emphasizes in the second the characteristics which are lacking in the first.

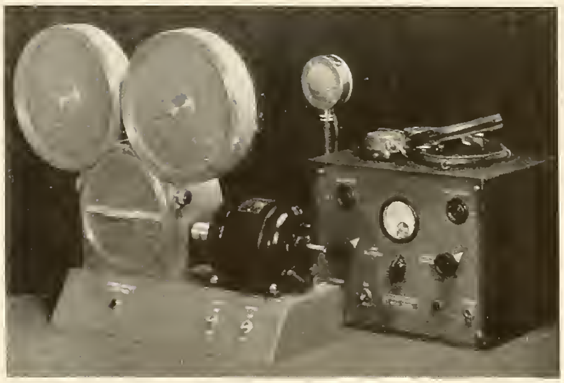
It readily can be seen from this how important it is to consider the movement in the scene in determining its color composition, because the juxtaposition of colors is constantly changing as a result of that movement. This is quite a different problem from that of an artist who paints a still scene, where the characters remain in their set places and whose color values, therefore, are not subject frequently to changing contrast.

The monotony of gray, black and white in comparison with color is an acknowledged fact. Lack of color is unnatural—everywhere about us Nature and men have clothed the world in color. With Nature, it is always in such true harmony that it is never distasteful, but a superabundance of man made colors, if not in absolute harmony, is unnatural and distasteful, and it is therefore very necessary to exercise color restraint. The judicious use of neutrals provides an excellent foil for color and lends power and interest to the touches of color in a scene. The presence of neutrals in our composition adds interest, variety and charm to our colors, while the presence of color gives added force to the neutrals, emphasizing the severity of black, the gloominess of gray, the purity of white.

The usual reaction of a color upon a normal person has been definitely determined. We have already mentioned the two groups—warm and cool—and the suggestions they call forth.

Grouping colors in another way, we find that colors mixed with white indicate youth, gaiety, informality; mixed with gray, they suggest subtlety, refinement. charm; mixed with black, they show strength, seriousness. dignity, but sometimes the admixture of black represents the baser emotions of life.

As to the use of a single color alone, each hue has its particular associations. For example, red recalls to mind a feeling of danger, a warning. It also sug-



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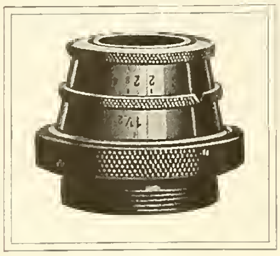

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Dark green, blue, violet and indigo are cooling, quiet colors. They are tranquil and passive. They do not suggest activity as do the reds and orange. Blue is suggestive of truth, calm, serenity, hope and science and also of cold steel and melancholy.

Purple is a combination of warm red and cool blue. It denotes solemnity, royalty, also pomp and vanity. It will be aggressive and vital if red predominates, or dignified and quiet if the blue overbalances the red.

The neutrals—white, gray and black—while theoretically not in the category of colors, also stimulate definite emotional responses. Black is no color, but the absorption of all color. It has a distinctly negative and destructive aspect. Black instinctively recalls night, fear, grief, darkness, crime, death. It is impenetrable, comfortless, secretive.

An absolutely neutral gray is associated with dreariness, twilight, rainy days, and it exemplifies dullness, sadness, gloom.

White is the symbol of light, purity, peace. It uplifts and ennobles; its introduction into a color sublimates that color. For example, the red of love becomes more refined and idealistic as white transforms the red into pink.

The modification of a positive color by the introduction of another hue modifies the mental reaction to the degree of the intensity of that hue which is introduced. For example, a positive blue is a cool color but, to the extent in which a red hue is introduced, the coolness of the blue will be altered by the warmth of the red. However, these complexities do not alter the basic principles of color or the general reaction which we have outlined.

To illustrate from one of our recent pictures, *Becky Sharp:* In the ballroom scene, when the exciting news of the battle is brought in, we sent out the soldiers in the blue uniforms first and then those in the red capes. This was to heighten the dramatic effect. If, for instance, we had sent out the exciting red first and then the quiet blue, it would have subdued the scene, which was the reverse of the effect we desired.

You may also have noticed the red light over the bugler. This was done to build up the feeling of approaching danger and war, preparing one emotionally for the scene that was to follow.

Color pictures are frequently criticized because of certain objects apparently changing color at different times in the picture. The answer to this is that objects actually do change in color according to the direction of the light falling upon them and to the amount and color of that light. Make this interesting experiment for yourself. Four things are needed: one deep red electric bulb, one deep green bulb, one pencil with red lead and a sheet of white paper. Write a few words on the paper with the red pencil. Now go into a dark room or, preferably, perform the experiment at night, as all outside light must be excluded. Place the ruby lamp in the electric socket, turn on the light and, after allowing a few moments for your eyes to become adjusted, examine the white sheet of paper. Under this red light the red pencil marks will be hardly distinguishable from the paper. Now, remove the ruby lamp and replace it with the green lamp. Examine the paper again. The pencil marks are now black.

As another instance of the change in color of natural objects, consider the colors of a mountain peak. We see rose and gold at sunrise when the light falls upon it; at noon it is brownish gray when the sun is overhead; at sunset it is violet and purple; at night, blue. But the actual color of the rocks and crags has not changed at all—merely the direction, amount and color of light.

I want to say in conclusion that the more you study light and its effect on objects, the more advanced you become in the color field. And in color photography you will daily find new vistas opening up to you which were never possible in the more limited field of black and white.

Two on one

[Continued from page 533]

in the reflex finder, only the speaker of the radio can be seen. Now wind back the film until the counter shows two feet and train the camera, with black paper mask rigidly attached, on a pair of hands playing a piano. This must be selected, of course, in the reflex finder and through the hole in the mask. Fade in on the scene and continue shooting until the film counter reads seven, then fade out. Wind back, as for a lap dissolve, and fade in on another suitable scene. Repeat this procedure when the film meter reads twelve and dissolve into the scene of the two black faced comedians.

A cue sheet based on film meter readings is the first essential in all multiple exposed films in which significant action occurs. Surprisingly close synchronization can be attained by this method. Rather critically matched action is required in dual rôle and related types of double exposures, making it essential to have several rehearsals from the cue sheet before actually photographing the scene. Poorly matched action in double exposures is very funny so, unless you want your film on the humorous side, keep to the cue sheet.

The half masks supplied with one advanced 16mm. camera make dual rôle scenes easy to take. Just remember to have the camera solidly locked on a tripod, to see that the lighting is the same for both halves of the picture and to use a large diaphragm opening so that the dividing line will be invisible. These half masks also make it possible for you to shoot animation on one side of the scene and normal action on the other. In addition to the patience needed by all animators, you must take into consideration the fact that, when the camera is set for sixteen frames a second, the single frame release gives exposures of twice the duration given by the regular release for normal action pictures. Therefore, close down the shutter to one half the opening when shooting the animation half of the picture. Jointed figures are quite easy to animate, and it is startling, to say the least, to see a child playing with dolls that suddenly come to life, the dumbfounded child watching their antics the while.

It is easy to see through your friends with a camera that has the wind back feature. Simply place the camera on a tripod and photograph your friend against a stationary background. Wind back, remove the friend and shoot only the background. Use one half the correct exposure for each shot, and the result will be a transparent scene of your friend.

Scenes showing people dwarfed in comparison with some familiar object, as in the case of the boy forming the living bronze statuette on the ash tray, can be made by using black backgrounds and double exposure. Shoot close to the ash tray, wind back and shoot far away from the boy. In order that the boy will seem actually to sit on the tray, have the image of the top edge of the tray just under the horizontal cross hair in the reflex finder and then see that the boy is so seated that, in the subsequent exposure, his image will appear on top of the cross hair. The boy won't mind this a bit—if you can but convince him it will make a very good picture. If the long shot of the boy requires more black background than you can conveniently scare up, the black paper mask described in the radio sequence will prevent exposure of those parts of the field not covered by black background.

Perhaps you think that all this double exposure business sounds like nothing more than a lot of fuss and botber. It is. But that is exactly why there is so much pleasure in it—it makes movie photography even more sporting.

Growing money

[Continued from page 524]

cactus industry in full swing. (You can use "candy factory" in the title, if it's that kind of cactus). Fade out and into:

Title (14) *You can spend your dough on chickens—or make it on chickens—*

Use two or three scenes of a chicken farm. A big one, please! Fade out and into:

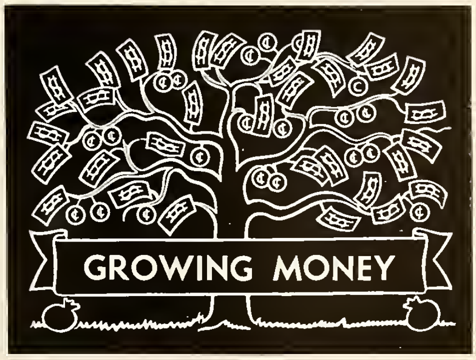
Title (15) *For quick returns, hatch your eggs the modern way—*

Insert a closeup of eggs being hatched by machinery. Fade out and into:

Title (16) *Plant little lotus seeds—water the stock—that's growing money!*

Use one or two picturesque shots of a lotus pond. You will find one in any botanical garden.

Your film can include a dozen other scenes on ways and means of growing money. There are wheat fields and oyster beds. There are orchards and there are orchids. You can skate right down the alphabet from alfalfa to zinnias, for there are more than two ways of growing money. How about that dog kennel down the road that's raising prize winners? Maybe your neighbor has an apiary or an aviary. We knew a boy once whose pink eyed rabbits paid his way through college. We also heard of an old French chef who put an oil burning system in his cellar in order to use the space for growing luscious mushrooms. If you'll study people's hobbies, you'll find some odd ones that



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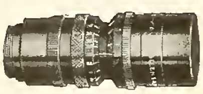

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Don't let another blue Monday color your home motion picture showings. Hang out a billboard: *Growing Money*. You're sure to have a sell out on your hands!

Critical focusing

[Continued from page 520]

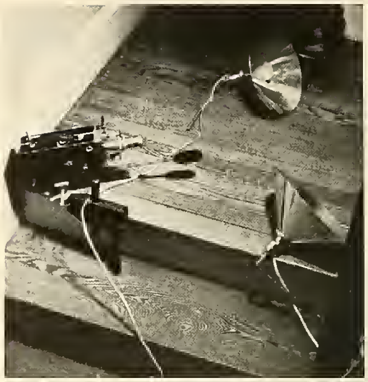
ice to movie makers, but perhaps of greater technical interest, are the very well handled model scenes of the speeding undersea express trains that carry the workers to and fro as the transatlantic tunnel is being huilt. Tremendous speed is shown, yet the trains look substantial and real. A number of scenes of such effects, as an undersea volcano erupting, the mysterious tunnel boring machinery and the skyscrapers of the future, will interest movie makers.

Color in the Christmas film

[Continued from page 528]

only a few of the scenes and sequences that easily can be taken before or after Christmas day. Do not put them off with the thought that you will have time to do *some* of them on Christmas, for you will find that even the "must" shots will be too many. With a little help from the family or friends, you will find no difficulty in getting what you want before Christmas without your future audience suspecting in the least that the scenes were not taken at the proper time. The use of closeups and semi closeups here again becomes of great significance, for it makes it possible to do all the shooting without arranging elaborate properties for appropriate background settings for each scene.

All that should be left for shooting on Christmas day are informal portraits of the family and friends, the actual opening of presents, reaction shots of pleasure and surprise upon finding what the packages contain, children playing with new toys and shots of people at the Christmas dinner. (It will be found best not to take shots of people's faces while eating, for there is bound to be some criticism made which would not be welcomed in a film of this nature.) To indicate eating, closeups of the plate can be made as food is removed. During your filming on Christmas day, do not hesitate to take more footage than you think will be necessary. You will not regret the extra material and it will be a satisfaction to know that you have not forgotten to shoot something that cannot be taken for another year.



Edmund Zacher, II, ACL

Camera position for closeups of feet on Christmas morn

Usually it is best to have some recurring symbol to indicate the passage of time during the various periods covered by the film. You can introduce clocks, burning candles or the fireplace to do the job. If clocks are used, it is preferable to make them a part of a scene rather than to feature them alone in a scene.

With much appropriate Christmas music available on records, one may plan an excellent sound accompaniment for the finished film. Any phonograph can be used to supply a musical background. Should dual turntables be available, however, then it is possible to introduce a certain number of sound effects which will add to the appeal of the film. If possible, musical background should match the tempo of the film, and records should end at the end of sequences, not during them.

The clinic

[Continued from page 527]

Focusing aid ■ An interesting adaptation of the Ciné-Kodak Special has been designed and built by Dr. Milton Cohen, ACL. It has duplicate lenses whose focusing rings are synchronized, thus providing for visual focusing. The viewing lens has a ground glass eyepiece and a special device so that the parallax is corrected. This enables the cameraman to check the focus and working field while the camera is running. It has proved extremely valuable for close medical and dental work where it is important to keep the subject centered and sharp at all times.

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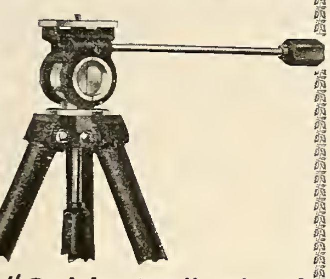

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listening to radio concerts and noting the name of selections which seem to have a place as musical background material. Any musician usually can name a number of selections of given types. In planning a musical background, it is important to have as few changes of records as possible and to have some variation within each selection.

Clean screens ■ The efficiency of screens is always lowered as they become soiled or yellow with age. The yellow tinge is particularly disadvantageous in the case of color pictures, for it changes the value of various hues, especially shades of green and blue. Glass bead screens, which have become yellow, sometimes may be restored to whiteness by being placed in the bright sun. Aluminum or white screens must be wiped off occasionally, but care must be exercised with certain aluminum types so that the finish will not be removed.

Perfecting cine portraits

[Continued from page 532]

near, creating distortion of the hands and body. The more nearly the sitter can be in one place, as when standing slightly sidewise to the camera, the better the perspective. The best way to keep the subject's hands natural is to give them something to do. Hands dropped in the lap are likely to look strained and nervous, giving an undesirable tenseness to the whole picture.

Frequently, it will be desirable to introduce a little novelty element in the filming, in the form of comedy relief. This should not generally amount to clowning, especially when the portrait is to be kept as a family record, but it may consist of a simple trick added to the main scene to bring a laugh. When the novelty of the trick has worn off, the last few feet of the film are cut off and the serious part is retained.

Without the use of advanced camera tricks, about the easiest stunt is reverse action, made by turning the camera upside down before making the shot and afterward cutting out the piece and putting it in the right way up. With ordinary facial action, or with purely symmetrical actions, such as putting on or taking off a hat, reverse cranking will produce little noticeable effect. Therefore, some action has to be introduced which will be intrinsically funny, such as defying the law of gravity or causing torn objects to become whole instantly.

Examples of the former type are sliding upstairs along the banister, diving out of the water and jumping up to a ledge. Examples of the latter type are produced by shots of smoking, in which the reverse action makes it appear as if the smoke were being swallowed; scenes of peeling potatoes, apples or oranges, in which the skin appears to

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return to the body of the object; shots of drawing or writing with heavy black crayon, which results in the writing disappearing as fast as the person moves his hand. Other possibilities are blowing out a candle, blowing up a toy balloon, uncorking a bottle of sparkling wine, squirting Seltzer water out of a syphon, dropping and smashing a piece of crockery or glassware and gobbling up mouthfuls of pie. An amusing series can be made of the members of a family or group, by assigning to each of them one act of that nature to be filmed individually after the group as a whole has first been presented.

If, however, a thoroughly sincere portrait is desired, one that will reveal the sitter's soul, it must include, in addition to his features and, in fact, dominating them, some perfectly natural, habitual action which so completely absorbs his interest that he throws his whole soul into it, forgetting the whir of the camera. One who is fond of card playing will make an excellent portrait playing cards—dealing, shuffling and bidding. A truly motherly mother will be handling a baby, washing or powdering it. A semi long shot as well as a large closeup will be included in all such group sequences. Fixed settings and properties will be as studiously avoided as fixed action, since individuality is sought and not standardization. That, on the whole, is the justification of home portraiture—it is for people whose lives are cast mostly in the home. One feels more natural and easy in one's own chair than in a photographer's Roman throne. By the same token, a manufacturer should be taken in his plant, a business man in his office. Of course, if a person has a hobby, that affords the perfect environment. No man ever looks more real than when engaged in his favorite pastime. It behooves the cinematographer, therefore, to ascertain what are his sitters' interests in life and to study the actions which go on in those surroundings. A mechanically minded man puttering about in his workshop, bent over an intricate piece of work on his lathe, or a proud gardener pruning his rosebushes, will yield pictorial opportunities that will have permanent record value. The hobby is the guide to personality.

Amateur clubs

[Continued from page 523]

Camera Club of Manhattan, ACL, presented a program illustrative of the many applications today of non theatrical films and filming. Speaking briefly on the subject, *Movies in Industry*, Frank Liuni, ACL, presented in illustration *Oxywelding* and *The Welding Puddle*, both produced by Charles J. Carbonaro, ACL, for the Union Carbon & Carbide Company. Frank Gunnell, ACL, president of the Metropolitan Motion Picture Club, discussed *Movies in Club Work*, while *Song of Death*, by the Rockville Cinema Club, was screened. Following an intermission, a paper was read on movies in education, as prepared by Charles E. O'Toole, and a film, *The Engineer*, was screened from the library of the Board of Education of New York. Movies in science were illustrated by *Two Hundred Inch Telescope Lens* from the League's Club Film Library, while personal films were discussed and demonstrated by M. D. Segal, of the Eastman Kodak Company.

Imagination in films

[Continued from page 517]

apply often to the selection of a composition or view, so that it is sometimes impossible to analyze whether the desired effect is imparted by the angle or the view itself.

A simple but unfailing example is the rule of shooting the shore line from some part of a ship which "keeps the shot on board." In other words, pick an angle or composition which is framed by bits of the ship's gear, a portion of its bulwark and so on. In *Bermuda, the Floating Gardens*, for instance, the producer has made his color shot of New York's receding skyline through the line of boats and davits on his vessel's upper deck. His striking choice is effective because it is instinct with meaning and firmly integrated to the subject matter. Or one thinks of the pleasant touch imparted to a view of cows, which was "angled" through the rough bars of a rail fence, in *Ultima Thule* and the charm of a scene of an old lady busy at a spinning wheel, as she was seen through the great wheel, in *Evangeline Land*. Often, angle shots are suggested by the apparent point of view of the characters in the shot which precedes the angle. In *Ultima Thule* again, a girl is seen looking upward from the thwart of a sailboat, and this scene is followed by a stunning view from her position of the masts and canvas, while in *Opera Night* a mother who is reading to her children is seen from across the table where they sit and from their low angle. At another time, simple dramatic intensity is added to a film's subject by interesting camera positions. The continuous closeups in *Dummy Walks Out* make up almost the entire strength of this crisp étude in cinematics. The detailed analysis of the process of carding and spinning from *The Making of Canadian Homespun* heightens immeasurably this section of the picture, while the remarkable near shot of clicking wheels from underneath a railway car adds tremendous punch to the train sequence of *Under the Maple Leaf*.

Still more rarely, downright beauty, in which the meaning is hard to analyze,

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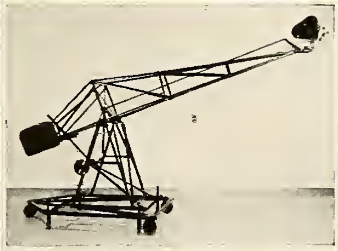
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will be brought to a scene by a happily chosen camera angle. In *Choosing a Scenario*, the tramp walks across the black line of a trestle silhouetted against the sky, to compose a scene which is filled with a feeling of loneliness. Or in *Fishers of Grande Anse*, a low angle on the rough fisherman striding over the beach imparts a sensation of strength and ruggedness to his stature, which is stirring. All these, and countless others, bring dramatic effect, meaning and integration to the films in which they occur, and yet they required for their being only the imagination to conceive them.

COMPOSITIONS: As has been indicated, it is often difficult to disentangle the effect of camera angles from compositions, but there do remain a number of examples which so predominantly offer beauty of line and proportion as to be definitely in this third category. One thinks, for instance, of the gently curving white highway edged with a brilliance of flowers in *Bermuda* and the quiet village street from the introduction of *Grande Anse*. These, and the black tracery of the great bridge against the sunset in *Maple Leaf*, are stirring to look at simply because of their pure line and perfect balance. Even a succession of huge, gleaming vats in the industrial, *The Commercial Production of Yeast*, catches the same beauty, largely by avoiding the curse of "panning" along their length. Or again, in *Springtime in California*, the producer has not overlooked the charm of one standing and one sitting figure of lovely girls among the wild flowers of the West Coast.

Many times, a well composed scene may have meaning and dramatic intensity as well as beauty of line. Early morning in the open was never so well symbolized as in the near shot of silvery gray ashes in a stone fireplace found in *Maple Leaf*, while the church and historic tragedy were inevitably linked in the somber scenes against the sky of a cross and the statue of an Acadian maid, from *Evangeline Land*. In the same film, the perfect groupings of giant trees trenchantly reecho the famous lines regarding the "murmuring pines and the hemlocks," yet a loaded hayrick in the far distance of a sunny meadow as surely captures a mood of peace and serenity. Almost indefinable are the casual compositions of gay wrappings and holiday ribbons in *A Christmas at Home*, but composed they are and suggest unerringly the loving care for minutiae which infuses this color study.

These, then, and hundreds of other stirring examples were to be found in any collection of good films. Not a one of them had depended on gadgets or mechanical aids, but directly on the skill, imagination and careful work of the cameraman producer.

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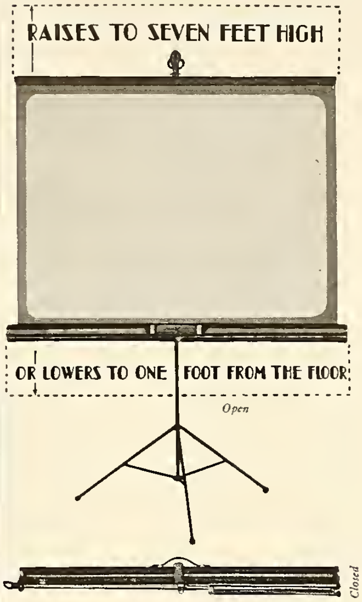
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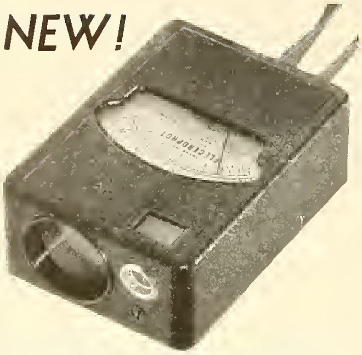

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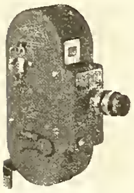

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The Ten Best for 1935

[Continued from page 534]

Dummy Walks Out is a brilliant answer to the timid souls who "alibi" that the Eights can't take it.

In *Fishers of Grande Anse*, Leslie P. Thatcher, ACL, has compiled a vivid and crystal clear cinematic document of cod fishing in a little village in northern New Brunswick. This picture is a restrained work of art that depicts the austere beauty of toil. Repairing boats and nets, catching and cleaning the cod, salting and storing the fish for market and the fishermen leaving for home are the raw material from which this black and white production draws its rugged and satisfying beauty. Close shots and closeups (never affected or forced) comprise the simple devices whereby the irrelevant and possibly distracting material is excluded and whereby the magnificent compositions are achieved. The technical quality of the picture is superb, but probably Mr. Thatcher's greatest accomplishment is in his choice of camera viewpoint.

In the Beginning, although far from being a perfect picture, is nevertheless one of the few truly great films thus far to come from a motion picture camera—either theatrical or amateur. Here, the magnificent beauty and awesome strangeness of the natural world have been seen in their fundamental and ultimate meanings. As an interpretation of the epic story of creation, *In the Beginning* follows directly in the noble tradition of Homer, Dante and Milton. One is left stilled and humble before the simple purity of imagination which conceived it. To this superb document of nature, F. C. Ells, ACL, the producer, has brought a technical skill and sensitive craftsmanship more than equal to the demands of his subject. Using as his titles direct quotations from the first chapter of Genesis, Mr. Ells has added a subtle undertone to the beautiful King James English by the use of primitive, geometrical symbols (indicative of fire, rain, infinity, etc.) for his title backgrounds. Somber and stunning scenes of the heaving waters, the new born earth and bursting streams in the first reel are followed, in the second, by flawlessly executed telephoto and macroscopic studies of the earth's myriad creatures. Integrating the entire production is a musical accompaniment of stately church music, recorded on disc by the Sistine Choir. Mr. Ells, who has looked upon the earth and found it good, has produced a sincere and beautiful film, great even as it falls short of perfection.

Keratoplasty, by Henry M. Lester, ACL, is a beautifully perfect record of the operation of a corneal transplant for leucomateous eyes, filmed entirely in Kodachrome. The operation is performed by Dr. Ramon Castroviejo, a rabbit being the subject. Aside from the fact that this clearly executed film records an important and extraordinarily difficult operation in this field, it is notable for its brilliant photographic technique in handling the ultra closeup. In much of the footage, the eye itself practically fills the frame and, in this limited field of action, Mr. Lester has successfully shown every delicate bit of operative technique that is involved in this extremely sensitive surgical procedure. The area is so lighted that no shadows are cast to obscure detail, and the amazing rendition of the delicate bit of transplanted tissue, the suturing and the various solutions employed, all in full color, is a genuine tribute to Mr. Lester's mastery of the Kodachrome process.

In *London Terrace*, a picture made to advertise an apartment house, T. W. Willard, ACL, has shown quite clearly that interesting and attractive scenes and well planned action can combine to make a most effective sales argument. The interiors were even better handled than in Mr. Willard's Honorable Mention winner for 1934. The film has an air of complete confidence in presentation that was largely because of effective planning and direction, items very often slighted in the production of commercial pictures. The film succeeds in entertaining an audience and holding its attention consistently, in spite of a continuous sales message. Excellent, straightforward photography of many rather difficult sets was featured throughout the entire reel. The picture shows clearly how well 16mm. can be used for industrial work.

In *Ultima Thule* and *Peggy's Cove*, produced by Edward A. Bollinger, ACL, and Mrs. Bollinger, one finds what must be the ultimate in beautiful scenic photography, magically infused throughout with a sensitive feeling for the relationship of ordinary people to their natural backgrounds. Beyond the veritable perfection of many of the scenes in these pictures it seems impossible for camera and film to go, even when guided by skill and imagination as superb as Mr. and Mrs. Bollinger's. Compositions, cutting and sequence structure are incisive and stirring, while the title wordings and execution leave little to be desired in suave good taste. The two subjects are first and last reels of a four reel study of Nova Scotia, in which, it is understood, Mr. Bollinger has done the camera work and his wife the editing and titling. It is a happy combination, from which have resulted documentary reels of magnificent skill and breathtaking beauty.

Among the pictures awarded Honorable Mention is *Bermuda, the Floating Gardens*, a color travelog of that island, another of the competent publicity pictures made by Konstantin T. Kostich, ACL, which make the audience yearn to

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buy a steamship ticket and set sail. Mr. Kostich has mastered the art of this appeal, and *Bermuda, the Floating Gardens* is one of the best examples of his genius. Here are shown glimpses of the comfort of the ship, the colorful beauties of the island and some of the recreational facilities that are offered. There is splendid color photography throughout and numerous examples of cinematic *décor* which enliven the work but which do not detract from the film's primary purpose. Notable are such things as the shadow of the horse and carriage moving along the warm colored stone wall and a cleverly planned composition of a winding road banked with brilliant flowers. It would be dangerous to look at this picture around February.

The relatively short photoplay, *Choosing a Scenario*, has been awarded Honorable Mention because it is a smooth and superficially brilliant example of comedy film story making. Originally produced as one of the entries in a group filming contest conducted by the Cinema Club of San Francisco, the picture took first award in that contest for its director, William Palmer, ACL, its cameraman, K. G. Stephens, ACL, and its lone actor, J. Oliver Tucker, ACL. Although comparatively slight in significance, it offers fine photography, intelligent cutting, effective angles and deft acting in telling a clever story with lively tempo.

A combination of time lapse cinemicrography and shooting huge factory interiors presented William Schanzenbach, ACL, with the gamut of technical difficulties in the photography of the four reel picture, *The Commercial Production of Yeast.* The interior shots of huge tanks and other machinery were not only adequately exposed but also were shot from attractive angles without extreme consciousness of camera angles. The laboratory sequences, in which time lapse technique was combined with work at the microscope to show the growth of yeast over a period of time, were well handled. Careful planning and clear titles add to the virtues of this exceptional industrial film.

The Making of Canadian Homespun, by Duncan Mac D. Little, ACL, is a distinctly novel cinematographic achievement because it is an al fresco industrial film depicting a process of manufacture that normally is largely performed indoors. In addition, it is a uniquely valuable contribution to folk way records, listing, as it does, in a lovingly made film inventory, the steps involved in the production of homespun cloth by a geographically sequestered population which maintains one of the last stands of homely folk craft on the North American continent. Mr. Little's picture was made in summer in a region lacking facilities for indoor lighting. It compresses seasonal activities into the space

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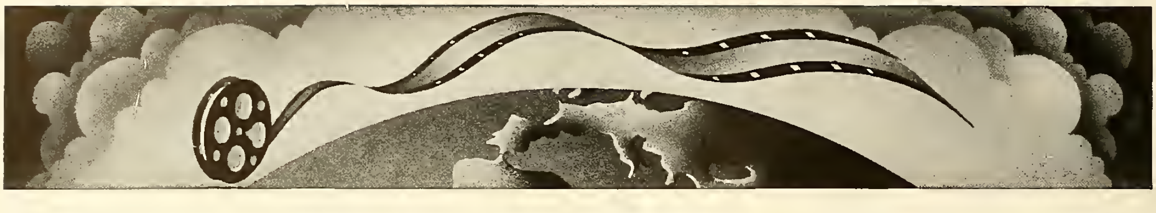

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Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Detroit: Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
J. L. Hudson Co., Dept. 290.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 56 Monroe Ave.
Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genessee.

(Continued on page 554)

of a few days, showing sheep shearing, preparation of the wool and its spinning and weaving. For this purpose, a spinning wheel and loom were set up in the open by the country people of the locality, who cooperated happily with Mr. Little. Not only is this ancient process preserved in an exceptional film record but, at the same time, there are offered many character studies of exceedingly individual French Canadians.

Springtime in California, by F. B. Judson, ACL, is an example of what every Kodachrome filmer would be proud to have made, because it studies Nature in her most extensively colorful manifestations, with complete freedom of camera viewpoint, offering closeups, medium shots and long views, all of them richly hued. This film indicates a delicate appreciation of color on the part of its maker, who, having a highly chromatic subject to his hand, did not let it run away with him, but kept it well under control, with the result that he delights with his management of pastel shades, where another might have omitted these and substituted garish footage so easily available in the highly colored California landscape. Mr. Judson is awarded Honorable Mention because he has done a typical thing—a Kodachrome landscape study—with restraint and liveliness, combining two qualities not always found together.

Under the Maple Leaf, a new version of the perennial Canadian travel study by Hamilton H. Jones, ACL, is more beautiful and even more satisfying than its forerunners. Ineligible for current Ten Best, because of the fact that a small part of the present material has been viewed and listed in previous selections, the new release is included in the Honorable Mention category as a tribute to the dexterity with which the material, old and new, has been combined and the high quality of the added color sequences. The same flawless photography and clever sequencing which marked previous versions are again present. The disc sound accompaniment (in revised form) is deftly handled, making a thrilling addition to the film. Color is interspersed successfully with black and white sequences in a way that seems to obviate criticism of the mixture.

Wire and Cable Manufacture, made by Robert F. Gowen, ACL, is a good example of what can be done with the presentation of heavy manufacturing processes. The many fine shots of large machines in motion as well as of rolling hot copper ingots were striking in their beauty. A careful record of the entire process of making a giant cable was worked out on short notice and was photographed in a short time. Many difficult lighting problems were overcome, and the result is an achievement that will do credit to the manufacturer's

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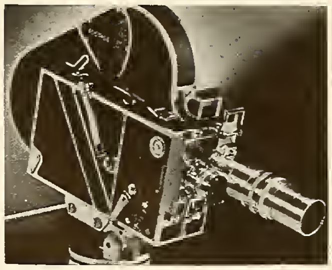

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(Continued from page 552)

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
National Camera Exchange, 5 S. 5th St.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
F. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Calvin Co., B. M. A. Bldg., Union Station Plaza.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
W. Schiller & Co., 6 S. Broadway.

MONTANA

Three Forks: Olsen Studio, Box 488.

NEBRASKA

Beatrice: Roszell's, Roszell Bldg., No. 5th St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Lawlor Sporting Goods Co., Inc., 1118 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16th St.
J. G. Kretschmer & Co., 1617 Harney St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Newport: K. E. Waldron, I A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
East Orange: H. C. Deuchler, 541 Main St.
Hawthorne: Hawthorne Home Movie Service, 142 Cedar Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Dubes' Camera Service, 26 Linden St. (Display at 36 Clifton Ave.)
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Dept. 290.
Firemen's Pharmacy Co., 765 Broad St.
Gruber's Camera Exchange, 98 Academy St.
L. Kaltman & Sons, 303-05 Washington St.
Motion Picture Camera Exchange, 38 Park Pl.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Sykes Drug Store, 179 Market St.
Walker Radio & Elec. Co., 318 E. 33rd St.
Princeton: Princeton University Store, On the Campus.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Stewart's School Films, 21 Liberty St.
Vineland: Royce Studio, 634 Landis Ave.

NEW MEXICO

Albuquerque: Compton Studio, 302½ W. Central Ave.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Hardware & Iron Co., Broadway at Arch St.
F. E. Colwell Co., 465 Broadway.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home-Movies, 194 Greenpoint Ave.
Alan Benjamin's Film Craft, 975 Flatbush Ave.
Buddy's Novelty Shop, 785 DeKalb Ave.
Camera Corner, Inc., 80 Willoughby St
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
H. B. KAY, 40 Linden St.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
PARK CINE LABORATORY, 1250-51st St.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Corning: Ecker Drug Store, 47 E. Market St.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Hempstead: Agnew's, 47 Main St.
Howard Beach: Heller's Pharmacy, 100-20 159th Ave.
Ithaca: Treman, King & Co., care of George E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
New Rochelle: Camera Craft Shop, 673 Main St.
Ollie V. Crennan, 498 Main St.
New York City: American News Co. and its Subsidiaries, 131 Varick St.
Anton's Camera Shop, 137½ E. 56th St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
Broadway Camera Exchange, 1595 Broadway.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
COLUMBUS PHOTO SUPPLY, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
Dave Farley, News Stand, Times Bldg.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
GARDEN CAMERA EXCHANGE, 800 Eighth Ave.
GILLETTE CAMERA STORES, INC., 117 Park Ave.
Joseph P. Hackel, 53 West 57th St.
Harry's Camera Exchange, Inc., 317 W. 50th St.
HENRY HERBERT, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
MacLean-Gordon Co., Inc., 10 W. 33rd St.
Madison Mart, 403 Madison Ave.
Medo Photo Supply Corp., 323-5 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Henry Mielke, Inc., 242 E. 86th St.
Mogull Bros., 1944 Boston Rd.
MOTION PICTURE CAMERA SUPPLY, INC., 723 Seventh Ave.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
RAB SONS, 1373 Sixth Ave.
Rockefeller Center Radio Shop, 1242 Sixth Ave.
Ruby's Exchange, 9-11 Delancey St.
Frank Tanham & Co., Inc., 9 Church St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Rochester: Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, 223-225 Columbia St.
Waterloo: Conant's Art Shop, 17 E. Main St.
Yonkers: W. J. Dolega, 242 Nepperhan Ave

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 183 S. Main St.
News Exchange, 29 So. Main St.
M. O'Neil Co., Dept. 19, 51 Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Barberton: Wyre's Pharmacy, Second and Lake Sts.
Canton: Camera Shop, 531 Market Ave., N.
Groshan Graphic Arts Co., 221-2nd St., N.E.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 648-652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. 6th St.
915 Euclid Ave.,
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square
Home Movies Studio, Inc., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 325 Superior St.
Sand Beach Consolidated Corp., 823 Board of Trade Bldg.
Toledo Camera Shop, 1221 Madison Ave.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main

OKLAHOMA

Oklahoma City: H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.
Rochester Camera Stores Co., Cor. 4th and Boston.

OREGON

Lakeview: Getty's Photo Studio, 536 G St., So.
Pendleton: Snelson's Camera Shop, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sherman, Clay & Co., 817 S. W. Alder.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Philadelphia: Camera Shop, 51 N. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
117 S. 16th St.
H. & R. Camera Exchange, 438 Market St.
Klein & Goodman, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
News Reel Laboratory, 1707 Sansom St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
John Wanamaker, Dept. 546.
Men's Store, Dept. 2, No. 1 Broad St.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: American Junior Studios, 725 Florida Ave.,
Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: W. F. Drehs, 541 Court St.
Scranton: Scranton Home Movies Library, 316 N. Washington Ave.
Wallace & Cook, Inc., 205 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH DAKOTA

Aberdeen: Artz Studios, 416 S. Main St.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: G. C. Dury & Co., 420 Union St.
Mills Book Store, Camera Dept., 703 Church St.

TEXAS

Dallas: E. G. Marlow Co., 1610 Main St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.
H. H. Page, 115 N. 6th St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
Harrisonburg: Harrisonburg Hdw. Corp., 38 N. Main St.
McGaheysville: Cine Picture Service, East River Drive.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Pullman: C. E. Graves.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1512—2nd Ave.
Sherman, Clay & Co., 1624 Fourth Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.

WEST VIRGINIA

Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Appleton: Johnston's Book Store, 311 E. College Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Madison: Photoart House, 413 State St.
Photocraft, 305 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., Kodak Dept., E. Wisconsin & N. Plankington.
Photoart House, 844 N. Plankinton Ave.
Schuster's, Camera Dept., 3rd and Garfield.
12th and Vliet.
11th and Mitchell.

(Continued on page 556)

8mm. FIBERBILT 16mm.

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reputation and will add prestige to Mr. Gowen's cine fame.

Y West Side, the joint production of Robert Coles, ACL, who directed the film, and Charles Coles and Edwin Schwarz, ACL, who photographed it, is a very successful publicity picture for the West Side Y. M. C. A. in New York City. Starting with the social and dormitory facilities of the "Y," the film carries the audience on a tour of gymnasiums, special exercise rooms, roof courts and pools. The abundance of athletic and exercise equipment is shown clearly in sequences of their use, and the carefully planned action throughout the picture maintains interest and continuity. This film is distinguished by excellent photography and by the successful solution of the innumerable problems in handling large scale interiors and group action. Ingenious adaptations of games and exercises were sometimes required in order to fit the scene to the camera field, determined by the exigencies of the space available. The talents of the three producers were so integrated as to make the enterprise an outstanding success.

These are the pictures that MOVIE MAKERS staff has selected as the Ten Best Non Theatrical Films of 1935 and those that have been given Honorable Mention. Among these pictures are represented almost all excellent cinematic and photographic qualities, except those that can be associated only with the theatrical production of talkies. Although each year has brought movie makers a wider range of technical equipment and cine facilities, yet they have kept pace with this progress and are using these advantages with the expert skill and the creative imagination that they deserve.

With the appearance of the listing of the 1935 Ten Best, the period for the selection for 1936 automatically begins. Already, MOVIE MAKERS staff is viewing possible candidates for next year's honors.

News of the industry

[Continued from page 526]

arms is controlled by a geared hand wheel and it, too, may be locked firmly in any position. As a custom built machine, the crane will be altered to fit the customer's needs by its makers, the Barnett Laboratories, 8210 Melrose Avenue, Hollywood, Calif.

Deluxe cases ■ Owners of Keystone B-63, A-74 or A-78, 16mm. projectors, or the new Keystone G-8 projector for 8mm., may now house their machines in fine style by means of the new carrying cases made by Motion Picture Screen & Accessories Company, 526 West 26th Street, New York, N. Y. These cases are rigidly built from wood,

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(Continued from page 554)

UNITED STATES TERRITORIES

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.
Hawaii Chemical and Supply Co., 148 S. Beretania St.

UNITED STATES POSSESSIONS

CANAL ZONE

Ancon: Lewis Photo Service, 124 Central Ave.

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.

OTHER COUNTRIES

ALGERIA

Alger: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

ARGENTINE

Buenos Aires: Casa Rodriguez, Maipu 277.
Cia Sud Americana Foto-Cine-Optica, Corrientes 624.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings', 93 Brisbane St. (next Quadrant).

Victoria

Melbourne C1: Charles W. Donne, 157-159 Elizabeth St., Cor. Bourk St.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., The Block, 284 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna I: Foto-City. Karntnerstrasse Nr. 45.

BELGIUM

Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406.

Ontario

Orillia: Stewart Studio, 107 Mississaga St.
Toronto: Associated Screen News Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.
Robert Simpson Co., Ltd., Dept. 202.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
Gladwish & Mitchell, Dominion Square Bldg.
Metropolitan News Agency, 1248 Peel St.
Street Photo Supply Co., 1479 St. Catherine St., W.

Saskatchewan

Regina: Bird Films, Ltd., 2325 Eleventh Ave.
Regina Photo Supply, Ltd., 1924 Rose St.

CHINA

Shanghai: China News Co., 447 Szechuen Rd.
Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 375 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
V: Kodak Aktieselskab, Ostergade I.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Noordwijk 38.
Soerabaia: Kodak Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pacha St. and Ramleh Sta.
Cairo: Kodak (Egypt) S. A., Midan Ibrahim Pacha, Continental Bldg.
20 Sharia Maghraby.

ENGLAND

Birmingham: Harrisons-Opticians, Ltd., 86 Worcester St.
Blackburn: Edwin Gorse, 86 Accrington Rd.
Bournemouth: J. E. Beale, Ltd., Photographic Dept.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
S. W. 15: Durbin's, 131 High St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
W. 1: Bell & Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).
Staffordshire: John Martin, 66 Derby St., Leeks.
Stockport: Hidderley Radio Sales, 48 St. Petersgate.
Yorkshire: The Midland Cine Service, 19a Briggate, Shipley.
Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Photo-Lux (Bell & Howell Sub-Agent), 37 Cours Clemenceau.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.

FRANCE

Lyon: Cinastam (Bell & Howell Sub-Agent), 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Batzer (Bell & Howell Sub-Agent), 11 Place de la Bourse.
Kodak Pathe S. A. F., 37 rue St. Ferreol.
Monte Carlo: Kodak Pathe S. A. F., 6 Blvd. des Moulins.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabls. J. ChOtard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat (Bell & Howell Agent), 95 rue des Petits Champs.
84 rue des Petits Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.
Toulouse: Martin-Gautie (Bell & Howell Sub-Agent), 10 rue Alsace.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361.
Hague: "City", Zeestraat 65a.
Kodak-N. V., Anna Paulownastraat 76.
Hans Nieuwenhuis, Thomsonlaan 57-59.
van Hoytemastraat 51-53.

INDIA

Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., Ltd., 154 Dharamtolla St.

IRISH FREE STATE

Dublin C.1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A. Avenida Madero No. 43.
Casa Calpini. S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 70 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskompani, Postboks 125
J. L. Nerlien, A/S, Nedre Slotsgate 13.

PERU

Lima: Importaciones Americanas S. A., (Antigua Casa. Lemare & Co.), Villalta 220, Apartado No. 813.

PHILIPPINE ISLANDS

Manila: Photo Finishing Corp., 114-116 Escolta.

POLAND

Warsaw: M. Arct, 35 Nowy-Swiat.

SCOTLAND

Aberdeen: J. Lizars, 118 Union St.
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St., C1.
381 Sauchiehall St., C. 2.

SIAM

Bangkok: Prom Photo Studio, New Road, cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda Sant Pere 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.

SYRIA

Beyrouth: Misbah K. Itani, Rue Rami, Palais Municipal.

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The January, 1936, number of
MOVIE MAKERS
will contain a complete index of all cine products and services advertised in MOVIE MAKERS during 1935

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Amateur cameramen and dealers will find this index a very useful and extensive listing of up to date movie making supplies and facilities. By using the index, one can easily locate the advertisements of any product and, by referring to the advertisements in question, the addresses of the firms and the descriptions of the equipment or services may be found.

Here is the whole field of cine equipment, film and services at a glance.

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Don't miss January, 1936, MOVIE MAKERS

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MOVIE MAKERS
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treated by a special process to prevent warping. They are covered with Fabrikoid and have nickeled fittings. A special feature of these cases is their adaptability, both for carrying and for projecting. This firm also makes film storage cases, indoor lighting units and screens in many styles.

Color prints ■ The Horne Movie Service, 342 Madison Avenue, New York City, announces that it is equipped to produce full color enlargements of Kodachrome and Dufaycolor cine frames. The movie frame enlargement size offered as standard is three and one quarter by four and a quarter inches, which gives a print of convenient dimensions for albums or framing.

Featured releases

■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ BELL & HOWELL CO., Chicago, Ill., offers Filmosound rental subjects as follows: *A Hockey Hick,* one reel sport picture; *The Return of Chandu,* seven reel mystery feature; *The Two Black Crows in Africa;* two reel Moran & Mack comedy; *Back Page,* one reel comedy.

■ EASTIN 16MM. PICTURES, Davenport, Iowa, has for sale films particularly suited to the holiday season, as follows: *The Night Before Christmas,* 400 ft.; *The Story of Santa Claus,* 100 ft.; *Holy Night,* 100 ft.; *Jack and the Bean Stalk,* 400 ft.

■ EASTMAN KODAK CO., Rochester, N. Y., will be glad to send a catalog of Cinegraph releases on request.

■ EMPIRE SAFETY FILM CO., INC., New York City, offers, for December, *Alice in Wonderland,* in ten episodes, each 100 ft. A catalog of 16mm. films covering a wide variety of subjects may be had free on request.

■ GARDEN CAMERA EXCHANGE, New York City, has a rental library of 16mm. films and a free catalog is available.

■ GILLETTE CAMERA STORES, INC., New York City, has rental films in a complete 16mm. library.

■ WALTER O. GUTLOHN, INC., New York City, offers on 16mm. the sound on film feature, *Jane Eyre,* based on Charlotte Bronte's novel; the cast features Virginia Bruce and Colin Clive. Musical comedies, operettas, shorts and other features are also available on sound film. A catalog will be sent on request.

■ HARTLEY-LEONARD PRODUCTIONS, New York City, offers the 16mm. silent film, *The Real New York,* two reels of interesting sbots of this modern city.

■ GUY D. HASELTON, Hollywood, Calif., will send the Travelette Booklet on request. Among the films listed are: *Falling Waters of Yosemite, Let's See Yosemite, Sequoia National Park, Death Valley, On the Waves of Waikiki* and *Bears of Yosemite.*

■ HOLLYWOOD CINE FILM DISTRIBUTORS, Hollywood, Calif., has the 16mm. sound on film subject, *On the Trail of the '49'ers.* A catalog is available listing other 16mm. films.

■ H. B. Kay, Brooklyn, N. Y., has 16mm. sound on film subjects for rent and for sale.

■ KODASCOPE LIBRARIES, INC., New York City, appropriately offers for the Christmas season the twelve reel Biblical story, *King of Kings,* in either silent or sound versions. An eight page descriptive circular about the film may be had on request.

■ LEWIS FILM SERVICE, Wichita, Kans., offers special films for rent which are suitable for the holidays.

■ NU-ART FILMCO, New York City, offers a catalog of 16mm. sound on film subjects, with the following stars appearing in various features: Ralph Graves, Sally Blane, Lupe Velez and Bert Lahr.

■ ERNEST M. REYNOLDS, Cleveland, Ohio, offers Gold Seal Superscenics in 100 ft. lengths, 16mm., as follows: *Highlights of the Empire State,* containing both scenery and action; *Lookout Mountain,* views of Chattanooga's famous landmark and the incline railroad; *Westward Bound,* points of interest covering the scenic West.

BROOKS PRODUCTS for MOVIE MAKERS

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- TRIPODS—Pocket, Linhof, Riess, Triax; Tripod Circular on application.
- RAMSTEIN-OPTOCHROME—Optical Glass Filters. Non-gelatine. All colors. $3.00 up.
- BADGLEY FILTER HOLDER — Fits all lenses 1⅝" and smaller, $2.85.
- AUTOMATIC DISSOLVE — For "fadein," "fadeout" and double exposure work. Professional results obtained with ease by any amateur. $22.50.
- FOCUSING PRISM — Ground Glass. A precise method for focusing cine lenses in place on the camera. $4.50.
- BEE BEE DISTANCE METER— for Cine or Still cameras. Enables you to obtain sharp focus, at a glance, within any distance from 2 ft. to infinity. $4.20.
- PHOTO FLOOD-SPOT—New, Efficient, Versatile. For Professional Spotlighting effects, such as fireplace shots, sun-kissed hair, etc. Has focusing rod for regulating intensity and area of light. Precision make. $16.50.
- NORTHEAST REFLECTORS — Provide brilliant, super-actinic illumination. 75c up.
- CAMERAS and ENLARGERS — Rolleiflex, Rolleicord, Certo, Bee Bee, Linhof, Derby, Kawee and many other types.

Literature on Request.

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There are so many surprising refinements in the Filmo 8's: four film speeds, 8, 16, 24 and 32 frames per second; a fine 12½ mm. F 2.5 Taylor-Hobson lens instantly interchangeable with extra special-purpose lenses; and accurate automatically reset footage indicator.

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THE FILMO STRAIGHT 8 *—ultra compact—uses Filmopan in 30-foot 8 mm. rolls costing only $1.45*

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THE FILMO DOUBLE 8 *—a featherweight 8 mm. camera which has 50-foot, 8 mm. film capacity*

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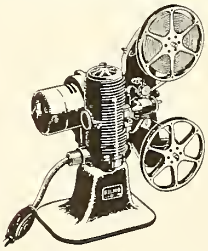

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Please send booklet on ☐ Filmo Double 8, ☐ Filmo Straight 8, ☐ Filmo 8 Projector, also the name of nearest dealer.

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